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BRITAIN'S BIGGEST & BEST AMIGA GAMES MAG
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A computer adventure which captures the very essence of the Godfather trilogy, where Domination, Power, Wealth and Justice are all part of the game plan.

- *Digitised sound effects.*
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Available on: Atari ST, Amiga and PC (VGA only)

"You don't ask for power... ...You take it!"
The Godfather
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- *Awesome animation, music and sound effects.*



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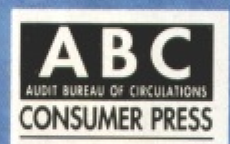
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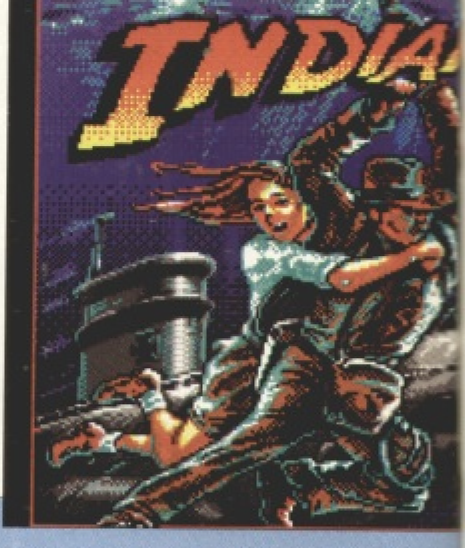






GAMES FEATURED IN THIS ISSUE

No, you're not dreaming! There is indeed more smashing double-disk action for you this month. Each little wafer-thin slice of plastic is filled to the brim with demos of the hottest games, the choicest cuts of PD, some amazing game cheats and much, much more. Don't waste valuable time reading this - get going!





EXCLUSIVE!

INDIANA JONES AND THE FATE OF ATLANTIS

(1Mb only)

The man with the hat is back - and this time he's on our disk! Last month The One's David Upchurch went into spasms of delight when he reviewed this game, proclaiming it "a real (whip) cracker" (ho-ho, very clever, David) and a game that "even Indy would take his hat off to." He even went so far as to call it the best Indy action game yet! Praise indeed, especially from Old Mr Hard Marker himself. Now, thanks to The One and our chums at US Gold you've got the chance to discover its qualities for yourself.

The action takes place in 1938 and Indy is on the trail of ancient artifacts that will reveal the location of legendary Atlantis. Trouble is, he's not the only one - those nasty Nazis are on the hunt too and they'll stop at nothing to get to Atlantis first, because inside are rumoured to be amazing devices that could give them the power to rule the World! Exciting stuff, eh?

We join the adventure just after Indy learns that the Nazis are about to send a submarine to Atlantis. Indy, being the rock hard stubbly geezer he is, is determined to be on it. Accompanied by Sophia Hapgood, another in his seemingly-endless list of old flames, Indy has to infiltrate the Nazi naval base and find the secret passageway down to the submarine pens.

And that's as tough as it sounds. The approach to the base is guarded by sentry towers. If you get caught in their roving spotlights the guards will fill you full of lead - you just watch your energy bar go down!

Then there's the actual problem of getting into the base itself. There are two ways of doing this, one obvious and violent and the other a bit sneakier, but we'll leave you to find them out. Can you find them both?

Once inside the base things get a tiny bit easier. If only there weren't hundreds of Nazi guards running about, eh? All you have to do is use the compass to find the secret passageway down to the sub. It's well hidden but give anything odd-looking a good thump and you should find it. In the full game you have to search the base to find the fragments of a passcode, but in this demo we've omitted this element to make things a touch easier on you.

Don't forget that you can swap between Indy or Sophia at any time. You can't win unless both of the characters leave via the passageway. If one of them gets captured then you have to try and rescue them using the free character. If both get captured then the game ends!





INSTRUCTIONS
GAME SCREEN (LEFT)

(1) Here's where you can watch Indy and Sophia as they go through their paces. Use keys F1 and F2 to rotate the view in 90° chunks. This also re-centres your character in the window which can be handy from time to time.

(2) The compass always points to the exit from the level. If you get very close to the way out the needle will spin wildly. Keep an eye on this!

(3) The timer isn't used in this demo. In the full game it starts ticking down when either Indy or Sophia open the secret passage and if you don't get both characters down there before time runs out you lose the game!

(4) This indicates which character you're currently controlling.

(5) This wavy line shows you the health of the character not under your control. Green means okay, yellow means they're in trouble while red means they've been captured (and don't forget that you must rescue them before you can finish the level).

(6) The inventory. Items of value are stored in bright green chests (so they're quite easy to see). Simply walk over the chest to pick the item up - it'll be added to your inventory and shown here. Some items can be found just by looking around, others you'll have to beat up baddies to get.

(7) Your character's energy bar. If this gets too low your chap'll be banged in the Nazi slammer. Eating chocolate from your inventory boosts this up again.

CONTROLLING INDY/SOPHIA

Indy and Sophia can be controlled using either joystick, keyboard or mouse. Unfortunately we only have space to print the joystick controls here. Experiment to find the keyboard/mouse equivalents - it's not too tough!

LEFT, RIGHT - Rotates Indy/Sophia.
UP - Makes Indy/Sophia walk forward in whichever direction they're facing.
DOWN - Makes Indy/Sophia 'use' the item currently framed in the Inventory screen. If this is a fist/foot/whip then they'll lash out at anyone within range. If this is a Stop or a Go icon, then control will swap over to the other character. If you're trying to use an inventory item on something (i.e. a key on a lock) make sure you're close to and facing the object you want to manipulate.
FIRE - Causes Indy/Sophia to jump. If walking at the same time that the FIRE button is pressed then they'll jump forward.
SPACE bar - Accesses the Inventory. Push the joystick left or right to cycle through the items then tap FIRE to select.



Join Indiana Jones and Sophia Hapgood as they battle their way through gangs of nasty Nazis in The One's EXCLUSIVE playable demo of Indy IV - The Action Game.

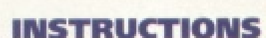


TEAM 17'S WAGGLE-O-MANIA!!!

It's time to get in training for the summer! In case you didn't already know it's Olympic year this year and the software companies are getting ready to cash in on Olympiad fever with a host of sports-related games. And you can bet your bottom dollar a fair few of them will be joystick wagglers - you know, where you rattle the joystick from side to side like a thing possessed to try and make you sprite whizz just that little bit faster.

Now it's been quite a while since the last deluge of sporty games - about four years, in fact - and your wrist muscles have probably lost tone and definition since then. (Or maybe they haven't, but the reason for that we'll keep a private matter.)

What you need is a wrist workout, which is where this EXCLUSIVE game from those maestros of the 'Miga, Team 17, comes in. How high can you get? How long can you last? Office record is held by Dave Upchurch with a score of 273499 (yes, we know what you're thinking). Can you do better?



INSTRUCTIONS

Follow the on-screen instructions then when you're ready... start waggling! (That's rattle the joystick from left to right and vice versa, in plain English.) The longer you stay high up the bar the bigger your score'll get! Challenge your mates!

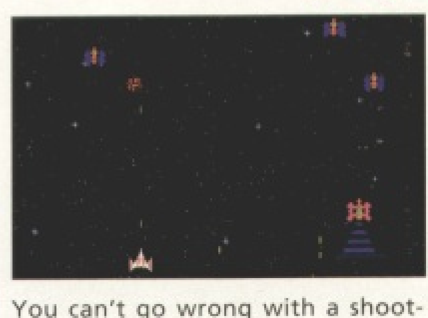
THANKS!

★ A big and very special "Thank you" to Danielle Woodyatt at US Gold and Jon Steele, the Amiga programmer of Indy IV, for really pulling out the stops to bring you this month's smashing Indy demo. Cheers, y'all!

★ Galaxians is a PD game and was obtained from 17 Bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire WF1 1DG. Tel: (0924) 366982.

GALAXIANS (PD)





You can't go wrong with a shoot-'em-up, especially one as good as this. You pilot a tiny starship at the bottom of the screen given the arduous task of zapping wave after wave of aliens. Although called Galaxians this is actually more of a Galaga clone. The difference is that some of the aliens will hover at the bottom of the screen and try to 'kidnap' your ship with a blue tractor beam.

Although this sounds nasty it can work to your advantage. If you allow one of your boys to be 'napped and then, with your next life, zap the imprisoning alien the ship will be freed. It'll then drop down and give you double fire. Good, eh?

INSTRUCTIONS

Use the joystick to move left n' right and hit fire to... well, you get the idea. In the Bonus Levels try to destroy as many complete waves as possible for a big points bonanza.

FORMULA ONE GRAND PRIX CHEATS

If you can't win fairly then cheat, that's what I say. And if you're of like mind then you'll wet your pants over these tasty little morsels from ever-lovin' MicroProse. All have to be loaded into the game from various menus (see the 'Loading' instructions to find out how) and will open up a whole new world of wheelie wonder to you.

So what do you get? Well, first off there's a file to update all the fake names and teams provided with the original game and turn the drivers into their real life counterparts. Forget Robert Davies - you're driving with Nigel Mansell from now on! Mmmm, feel that atmosphere!

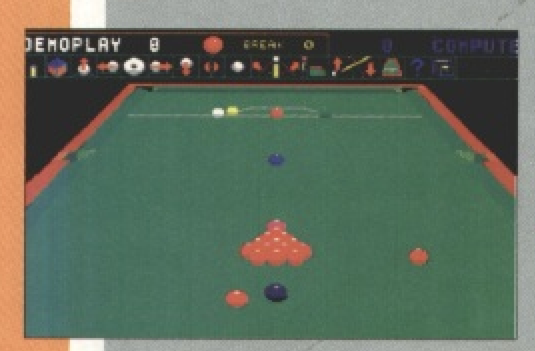
Then there are the set-ups. There are three to choose from: one for driving on slow street-based tracks, one for medium-speed tracks and one for high-speed tracks. We'll leave you to decide which tracks are fast tracks, which are medium tracks and which are street tracks (but as a hint, Phoenix belongs to the latter class).

Used properly these set-ups will improve the car's performance considerably. But remember that each can be optimised a bit further depending on the track, and this tweaking is essential if you're to shave those few vital seconds off your time. Don't moan - we can't do all the work for you!

DISK A CONTINUED

TRICKSHOT TRIALS

A frighteningly quiet time this month. Would you believe it but we had just one entry? So, for his efforts, Dean Wright from Wrexham gets pride of place on this month's coverdisk with both of his trickshots. But don't go thinking that just because they're the only trickshots available we've bunged them on the disk in desperation - they're both fine examples of the craft.



To see them in action load 'em up, put maximum bottom spin on, chalk up and then fire away. The first of the two shots is fairly standard 'pot all the colours' stuff but nice enough while the second is notable mainly because the balls don't do what you expect them to do.

Sorry to say but this is the last month of the Trickshot Trials, so don't send any more in. At The One we'd like to say a big "Thank you" to all those wannabe Jimmy White's who sent in their hard-fought-for Trickshots over the last few months. Ladies and gentlemen, we salute you.

GOLFING GREATS

Another good month for golf. You wouldn't believe the quality of entries we've had in. It wasn't easy picking this month's winner but just getting his nose past the post (to mix my sporting metaphores) is Graham Norris from Abington. Graham sent in a trio of shots (a good start) and they all reeked of such high quality that we felt we just had to make him the champ. Just take a look at that third shot, if you will. Plink, plink, fizz! A hole in one! Lovely!

Things are really hotting up now. One final month to go before the official MicroProse Golf tournament between the Golfing Great winners tees off. The 'Prose lads and lassies are sponsoring it themselves so there will be some smart prizes on offer. If you fancy your chances get those stunning birdies and jaw-dropping hole-in-ones off to us NOW!

DAT'S NUTTIN'!

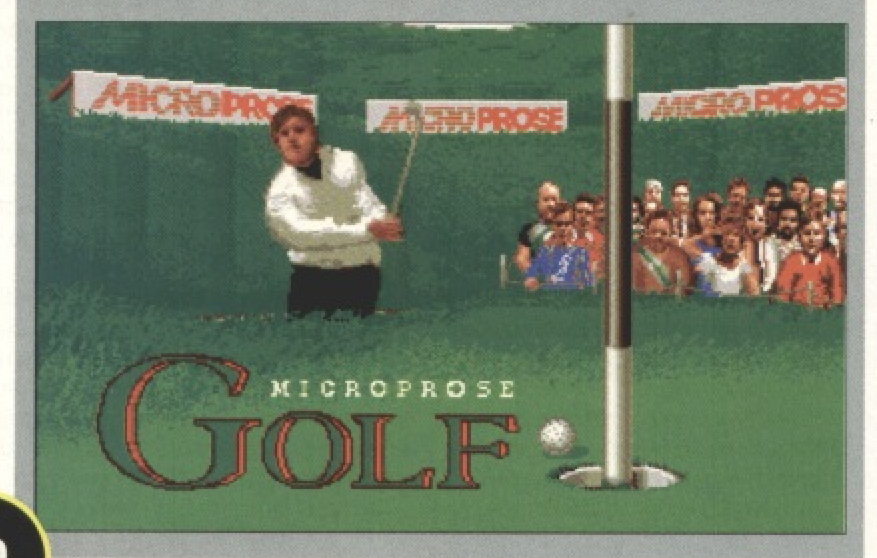
Oh yeah? You've done better, right? Well, why don't you stop moaning, get off your lardy backside and send them in then? But remember the rules: (1) Don't expose them to bright light; (2) Don't get them wet; (3) Don't feed them after... Good lord, what am I on about? Sorry, the REAL rules go like this. If you don't follow them TO THE LETTER your entry will be INSTANTLY DISQUALIFIED! So pay attention, all right?

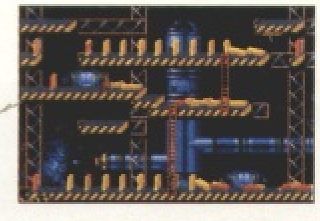
THOSE RULES IN FULL

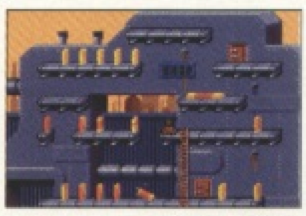
(1) The disk must be clearly labelled with your name, address and telephone number (if applicable).

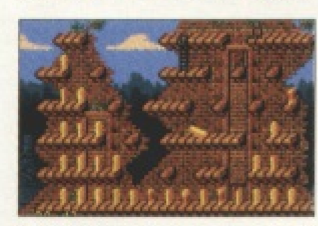
(2) No more than THREE shots are allowed on a disk. We don't like having to wade through hundreds of the things, so only send us your very best efforts.

And that's about it. The address to send your entries to is GOLFING GREATS, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.











PUSHOVER

(1Mb only)

Colin Curly's gone and lost his delicious Quavers down a hole in the ground! Doh! The numbskull! Luckily a friendly ant sees his plight and offers to venture underground and get them back for our chucklesome chum. But what seems like an easy task soon becomes much tougher when the kindly ant discovers weird chambers full of multi-coloured dominoes.

It rapidly becomes apparent that the ant must topple the dominoes in record-breakers fashion, knocking them all down with a single push which, after a great deal of convoluted actions and re-actions, will result in the 'Trigger' domino falling last, thus allowing access to the later levels - and those lost Quavers!

In our demo, you can play one of three different levels or opt to watch one of three different levels being played by the computer before your very eyes. We recommend watching the demo first, as you'll get a better idea of how the pesky dominoes behave. The 83%-rated review on pages 90 & 91 also give some more insights as to how the game works. It's crazy fun for one and all! And watch out - Quavers taste curly!

INSTRUCTIONS

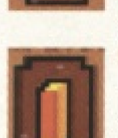
Use the joystick to move your little ant left, right, up and down the platforms and ladders. When standing in front of a block tap FIRE to pick it up and lug it around. Hit FIRE to put it down again. To push over a block move in front of the block you want to topple and push UP, then push LEFT or RIGHT and hit FIRE. Remember that you are allowed just one push to knock all the dominoes over. If you get stuck hit ESCAPE to quit or restart the level.

WHAT THE DOMINOES DO

Standard
- Your basic domino. Simply falls in the same direction as the domino which hit it.

Stopper
- As its name suggests, this little fellow will stop all movement in a particular direction. It will cause Tumblers to reverse and head off the other way.

Splitter
- When struck, this fellow splits into two dominoes, one falling either way. Best set off by a domino falling from above.



Exploder
- Surprisingly enough, this one explodes when struck from any direction and will generally blow away a section of the floor.



Tumbler
- Most useful. This chap indefinitely rolls along platforms (so long as it isn't impeded) like a demented flapjack.



Ascender
- When struck, this one rises up into the air and will only stop when something above it gets in the way. When it hits a platform, it will fall flat and cling to the surface.



Delay
- The delay tile, when struck, won't do anything! Well, it won't do anything for a moment, after which it falls over just like any other tile. However, in the vital seconds which the delay tile holds up the proceedings, you may be able to get to other areas of the screen which may be destroyed later with exploding tiles.



Bridger
- Makes a bridge over gaps in the platforms.

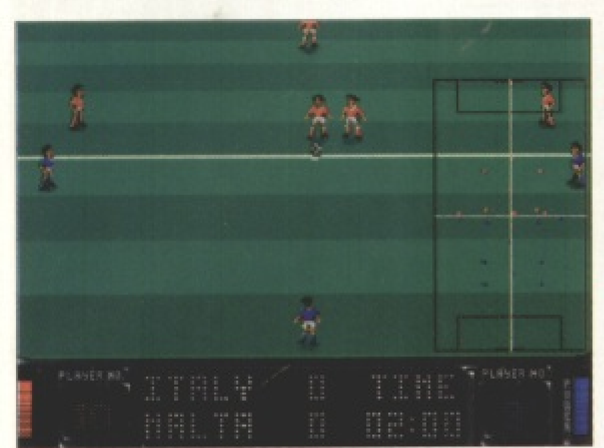
Vanish
- Falls over and then vanishes.



Trigger
- Opens the door to the end of the level, so long as it (a) is the last domino to fall and (b) lies absolutely flat, i.e. not on top of another domino. This domino cannot be moved.

Sadly you'll have to accept our word on this as you can't play the demo. It's an action-packed computer versus computer match to show off the smart 3D action. But, since the computer makes all it's decisions in real time, each game is completely unique - it's just like watching The Match! So sit back, crack open a tinny and enjoy!

(A short note to nostalgia fans: We're sorry but this game's got nothing to do with that old tabletop footy game of the same name where you had to whack the little plastic footballers on the head to make them kick. Boo-hoo!)



STRIKER

I tell you mate, those software companies are going soccer bonkers! And as if we hadn't already had a bellyfull of Sensible Barnes Liverpool Euro Kick Off, along comes new boys Rage with Striker, yet another addition to the groaning-at-the-seams footy-sim genre. It has to be said, though, that this one's a bit different to the rest.

Imagine Kick Off in 3D and you'll get some idea of what Striker's like. Previous 3D soccer games have always had the rather serious drawback that they've not actually been any good. Thank goodness, then, that this is not the case with Striker. From the preview kick-abouts we've had in the office we can tell you that Striker's as playable as it's good looking.

INSTRUCTIONS

As we said above this is a non-playable demo. However there are a few keys to fiddle with:

T
- Toggles the pitch markings on and off to speed up the action.

R
- Toggles the pitch radar on and off.

V **- Gives a video replay of the last ten seconds of action.**

Q **- Restarts the match.**

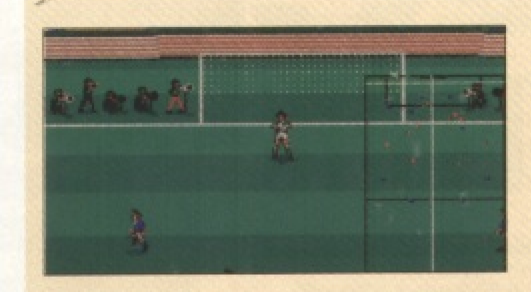
Arrows **- Scans the view around the pitch.**

THAT OH-SO-SMALL PRINT

1. While The One makes every effort to check the cover disks for all known viruses, we can accept no responsibility for possible damage caused by viruses which may have escaped our attention.

2. The One and its retailers are not liable for any unnotified change to the content of cover-mounted disks which may occur.





LOADING

Right then, pay attention. Pop either disk in your so-called 'disk drive', turn on your Amiga and - boing! - a menu will load automatically. Choose the game you want to play and then press the corresponding function key. There, that wasn't too difficult was it?

When you've selected a game the screen may go blank for a short while but don't panic, the game hasn't crashed - it's just decompacting, okay? Of course, if you've waited ten minutes and still nothing's happened then there's a good chance your disk's faulty. See 'Disk-usting!' for advice on what to do.

(Note that on Disk A there are two Team 17 Waggle-O-Manias, one for 512K machines and one for 1Mb machines. Make sure you load up the correct one!)

FORMULA ONE GRAND PRIX SET-UPS

Load up Formula One Grand Prix as per usual. To load in the real competitors' names select LOAD/SAVE GAME from the main menu, then select LOAD NAMES. Insert The One's Disk A and open the folder called 'Basic F1GP Set-ups'. Select the file called 'GP_real_names' and load it up. Now you'll be racing with Mansell and co.!

To load in the set-ups, pull back on the joystick while in the pits during a practice or qualifying. Select the LOAD SETUP FROM DISK option from the menu that appears. Open the folder called 'Basic F1GP Set-ups' and select from the three set-ups available. Load 'em in and off you go!

GOLFING GREATS

Okay, grab your copy of Microprose Golf and load it up as normal. Select REPLAY from the options menu. When asked to insert a Data Disk in the drive, put The One's Disk A in the slot. Now choose a shot by clicking on it then click on the disk icon to view it. For more information refer to the manual.

TRICKSHOT TRIALS

Load up Jimmy White's 'Whirlwind' Snooker as normal, then select DISK FEATURES from the menu. Insert The One's Disk A in the disk drive then select the LOAD OLD GAME option. You can now load the Trickshots at your leisure by selecting them. For more information refer to the manual.

DISK-USTING!

Aaaiiieee! So, you've followed the instructions but no menus come up. If fact, nothing happens at all. Yes, it's time to peer into the Abyss and think the unthinkable - your coverdisk is faulty. If so, bung it in a padded envelope along with a SAE to the value of 28, if you will, pence and send it to:

The One Coverdisk Returns,
PC Wise,
Unit 3, Merthyr Industrial Park,
Pentrebach,
Merthyr Tydfil,
Mid Glamorgan.
CF48 4DR

If you think it's the sort of problem a quick phone call would solve then call the PC Wise Helpline on (0443) 693233 between 10:30a.m. and 12:30p.m. week days.

APOLOGY

Our apologies to Mr S. Winstanley, whose Yelp! program appeared on last month's coverdisk. We wish to point out that Yelp! is not a Public Domain program and may not be freely distributed without infringing Mr Winstanley's copyright, an act which would, of course, be illegal.

Virgin gets Sensible

VIRGIN GAMES has snapped up the latest game from Sensible Software, it was revealed last night. The strategic shoot-'em-up Cannon Fodder is being hyped as the top developers' most ambitious project to date, and is set for release on the Virgin label later in the year.

The news comes amid a flurry of Sensible activity, with the team's two latest projects, Wizkid and Sensible Soccer, both released next month (and reviewed this issue if you're interested). Apparently it's part of a conscious effort on Sensible's part to spread themselves as widely as possible, with three games appearing through three completely different publishers.

Cannon Fodder has been described as a cross between Lemmings, Mega lo Mania and Paintball, with the player taking charge of a crack military unit of up to 20 soldiers. The game's presented as a series of missions, undertaken by issuing orders to the troops and watching them carry them out. Players will get the chance to try their hands at hostage rescue, seek-and-destroy and civilian protection missions among others, with the aid of helicopters, tanks, jeeps and an assortment of firearms and explosives. Just the thing for a quiet night in!

"Cannon Fodder's the game we've always wanted to write - it makes you realise just how senseless war is," says Sensible's Jon Hare. The game's currently set for release sometime this Autumn - keep an eye out for a Work In Progress soon.







Masterful



CHANNEL 4'S hit computer games show Gamesmaster will be back on our TV screens this Autumn with a second series. The wacky half-hourly collection of game reviews, tips and celebrity challenges was a huge success during its first 10-week run earlier in the year, with viewing figures peaking as high as 3.4 million for the final show. Obviously knowing when it's onto a good thing, Channel 4 has commissioned another 26 episodes to run from a date sometime in the Autumn over the following six months, taking us well into the new year.

Former student and zany funster Dominik Diamond, who applied for a job on The Word before being accepted at Gamesmaster, should be returning to helm the proceedings, and Patrick Moore is expected to reprise his awesome role as the GM himself. There are rumours of an hour-long Christmas special in the offing, although there's no confirmation on that as yet. The format of the show is expected to stay much the same, with the inevitable tweaks and refinements.

If you're interested in appearing on the show as one of the participants in the celebrity challenges, Consoletation Zone or even as a reviewer, the Gamesmaster production team is currently on the look-out for fresh young talent of any age to take part. The address to write to is Gamesmaster Stardom, PO Box 91, London E14 9GT - tell them your age, favourite games, any high-scores you may have and if possible enclose a recent photo. Anyone interested in free audience tickets for the show's live section should write to the same address.



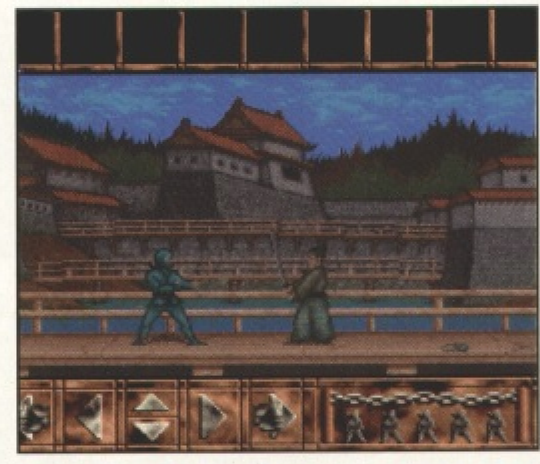
Achtung!

A NEW German software house emerges this month in the form of Frankfurt-based Prestige Software. Following in the footsteps of Rainbow Arts, Thalion and... oh, all those others, Prestige has been picked up in this country by DMI (Digital Marketing International) through whom all the firm's new products will be released. The company's kicking off with no less than three games to be released between now and the Autumn.

First up is a neat little number tentatively titled Doofus. It's the story of a boy and his dog (aaah...) who must jump and dodge their way through 12 colourful fantasy worlds. Exactly why is a mystery to us here at The One, but we've never been big sticklers for sensible storylines anyway. Getting back to the game itself, the idea is to protect not only yourself from the yawning abysses and malignant baddies, but also your faithful dog Doofus. He follows your every move with pixel-perfect accuracy, so care must be taken not to lead him into danger. It's very Japanese in design, with lots of EXTRAs and BONUSes about the place, as well as plenty of weapons and power-ups.

Set to follow shortly after this is Sword of Honour, a far more serious affair set in feudal Japan with the player cast as a rogue ninja given the task of roaming around hundreds of non-scrolling screens, finding clues and battling with baddies in an attempt to recover his family sword. It's a bit like The Last Ninja in 2D - the martial arts aspects has been played up with plenty of fighting moves and a plethora of extra weapons, including shurikens, swords, daggers, maces and those hand-claw things like in Enter The Dragon.

The last to arrive, and from what we've seen so far the best of the bunch, is Catch'em. Like Doofus it's a sideways-scrolling platform game, this time putting the player in the wellies of a trainee zookeeper, Jeff. After falling asleep at the main gate and letting all the animals from the monkey house escape, it's Jeff's job to recapture the rogue apes armed only with a monkey-catching net. Frenetic is the key word as the player runs to and fro trying not only to round up the rampant monkeys, but also to avoid the slippery banana skins they leave behind. Played over 30 multi-screen levels that get progressively tougher (later rounds feature giant keeper-bashing gorillas), Catch'em, like Doofus, will probably have its title changed before it's released here in the UK. We'll keep you up to date on all three products - in fact the first review may appear as soon as next month...





STRIPTEASERS

...There's a new The Simpsons game in the pipeline. After the great "success" of Ocean's Bart Vs The Space Mutants, the proud underachiever now has a new enemy - the whole planet! Acclaim has announced that it intends to convert the Nintendo hit Bart Versus The World onto Amiga for the end of the year. The game sees Bart, Homer, Lisa, Marge and Maggie trotting around the globe in an attempt to thwart the plans of dastardly power-plant owner Mr Burns (Simpson, eh? I'll crush him like an ant!). China, Egypt, Hollywood and the North Pole are the stopping-off points for the platform-based action. The game's due for release October/November time. We'll keep you posted...

...And following on from last month's Acclaim story, where we hinted that the UK arm of the US giant may have acquired the licence to Williams' blockbusting Terminator 2 coin-op, we can now confirm that these rumours are indeed true! The only problem is, Acclaim's decided to scrap all "floppy" conversions, including the Amiga, in order to concentrate on the console formats. Boo! Hiss!





BAD FORM!

KEEP YOUR hair on, Ocean's conversion of the dubious Steven Spielberg "epic" Hook is still on its way. Originally scheduled for release at the same time as the movie, it's now due for release next month - unfortunately at the same time as US Gold's Monkey Island 2 (previewed this month), which looks set to trounce all opposition. So in the meantime, here's a picture to tide you over. Ho hum.

Ker-razy!

THOSE WACKY zany guys across the channel at Titus have announced they're currently working on Crazy Cars III. The third in the long-running successful racing series is to be released via the company's new UK partner Palace within the next couple of months.

The press release here states that Crazy Cars III will be "following in the steps of Crazy Cars I and II" - we sincerely hope not, because both of those games were crap. Looking at it optimistically, though, the third instalment in the trilogy actually does look like it'll be a lot better than the previous two. Based around a Cannonball Run type idea, it puts the player at the wheel of a Lamborghini Diablo (v.fast), racing from coast to coast across 60 American highways in a series of "Saturday Night Races". The game sports an innovative gambling element, with players paying entry fees to take part in races and picking up big prizes for cash prizes for winning. The more money you earn, the more you can afford to customise your car with faster engines, turbos, tyres and gadgets like night-vision and police radar detectors. The ultimate aim is to progress up through the player rankings to the top of the table, just like a Grand Prix season. The Cannonball feel is continued with elements like civilian traffic and the Highway Patrol, always ready to book speeders - both of which are to be avoided, of course.

Promising all sorts of technical trickery (72 colours on screen, "hyper-realistic" sound effects and the like) Crazy Cars III should be released within the next month or so. Review next issue.









...Remember last month when we were talking about possible sequels? We hinted that Programmer of the Year Archer Maclean was thinking about follow-ups to IK+ and Snooker - well now things have taken a rather interesting turn. It now looks as though he will instead be producing a 16-bit sequel to his very first game, the classic C64 shoot-'em-up Dropzone! Seemingly his interest in the project has been rekindled now that Dropzone is being converted onto Nintendo formats. Flick to the Letters page for an official announcement from Archer himself...

...The strategy classic Sim City is being re-released on the Action Sixteen budget label next month at a very reasonable £9.99. Keep an eye out for it...

...US Gold seems to be getting into sporty mood, what with the official Olympics licence and now, it's just been announced, California Games II. The 16-bit follow-up to the Epyx favourite is currently being put together by Creative Materials, the team behind The Godfather and Final Fight among others. It's set for release sometime during the Summer...

...After the success of action-based RPGs Hero Quest and Space Crusade, Gremlin's got a new game coming out in the same vein later in the year. It's called Ninja Quest, and you play the part of a... well, you don't really need telling, do you?...

...RPG fans should also be pleased to hear that Westwood Associates (the team behind the award-winning Eye of the Beholder games) has got a new product in the pipe. Fables and Fiends: The Legend of Kyrandia is an "interactive fantasy adventure" apparently in the mould of Alice in Wonderland, due for release on Amiga through Virgin Games this Autumn....



Challenging!

NEXT MONTH should see the release of an add-on disk for Bullfrog's super-successful Populous II - but it's not just any old data disk. Oooh no. Populous II: The Challenge Game is in fact a whole new game that uses Populous' worlds and mechanics. The disk comprises 40 scenarios where the player's objective is to save as many of his people as possible from a series of natural disasters. Tidal waves, exploding volcanoes and rampaging samurai assassins (the whole thing's set in feudal Japan) all threaten your population, a certain percentage of which must be led to safety in order to progress to the next challenge. All the usual effects and techniques can be used to guide your people - it's like a cross between Populous and Lemmings. And for Populous purists there are 500 new worlds, using the new Japanese graphics set, for you to get your teeth into. Populous II: The Challenge Game is set for release "June-ish" at a price that's yet to be announced.



recommended

Time once again for the esteemed team of The One's reviewers to point you in the direction of what we believe to be the finest pieces of software to emerge over the last three months. You really can't go wrong with any of these. So, here they are then...

FIRE AND ICE (Renegade)

Quite simply the most fun we've had with platforms and ladders in months, Fire and Ice is an Amiga masterpiece. Andrew Braybrook deserves a good hard thump on the back for one of the most cleverly-designed and playable games of the year, and no mistake. As Cool Coyote, the player's job is to cutesy his way across the world, from the icy polar caps to the scorching desert, in search of his lost puppies. Superbly presented and executed, Fire and Ice may not be to everyone's taste with its cutesy console style, but if it is, this is a must buy. **92%**

MYTH (System 3)

Still hanging on in there, System 3's 16-bit masterpiece shows just what can be done when the Amiga is put to task. Ultra-fast, ultra-swish, ultra-violent and ultra just about everything else, Myth is what platform games are all about. Being, as it is, the third successive month that Myth's appeared in the recommended column, there's not a great deal left to say about it. Except buy it. **93%**

ULTIMA VI (Mindscape)

Another of our faves from last month. Ultima VI is a true purist's RPG. No fancy graphical frills, just straightforward exploration, monster-battling fun. As the genre goes, Ultima VI is the state of the art, unequalled in terms of depth or scope. This game is REALLY big, and as such it's ideal for killing off those boring Summer nights. The only problem is, you need a 1Mb machine with at least two drives if you're to get the best out of it. Nevertheless, this is probably the last Ultima game to be converted to the Amiga, so you'd be well advised to savour Lord British's magic while you can. **91%**

HARLEQUIN (Gremlin)

Welcome to Chimerica, a surreal land built around a giant clock that's had its heart broken by an evil force. The job of fixing it has fallen to the Harlequin, one of the most athletic game heroes to appear on the Amiga in a long time, in a game that's arguably bigger and better than its closest rival RoboCod. Played over 23 sprawling, and very odd levels, Harlequin is a platform epic in the truest sense of the word. Fast, frenetic and flippin' good fun, Harlequin's a firm favourite here in the office, and a game that's more than worthy of your pennies. **90%**

SHADOWLANDS (Domark)

Teque's inventive approach to RPG gaming a real winner, doing away with all the stuffy rules and conventions to produce a game that's every bit as deep, but far more accessible than most others in its field. It's very atmospheric, and destined to rule the role-playing roost for quite some time - at least until the sequel comes along. **93%**

PROJECT-X (Team 17)

Yes, this is THE best shoot'em-up on the Amiga, regardless of what anyone else says. The most gorgeous graphics, the most superb sound and the most addictive gameplay combine to make Project-X a triumph of Amiga arcade gaming. Anyone wishing to produce a shoot'em-up from here on in should look at this first - it's the absolute apex, excelling both in technical and gameplay terms. Why go to the arcades when you can effectively bring a coin-op home? **90%**

Big jobs!

DROP YER linen and stop yer grinnin', because the chance of a lifetime is here. If you've ever dreamt of a job at the throbbing heart of the software biz then listen up, because The One is on the scout for a new Staff Writer. It's a position of great responsibility and the new recruit will have to have certain very special qualities, namely:

- The ability to write clearly, concisely, accu rately, quickly and - most importantly - entertainingly on the subject of Amiga games.
- A working knowledge of basic grammar and spelling would be nice.
- Self motivation and the ability to work with out constant supervision.
- A wide knowledge of the computer games market.
- A lively, out-going personality with a sense of humour that doesn't buckle under pres sure.
- A home within travelling distance of Central London.
- An age of not less than 16 years.

If you think you fit the bill then apply in writing to: **Staff Writer Vacancy, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**, enclosing a brief covering letter describing yourself and explaining why you think you would be suitable for the job PLUS a sample review of a recent popular game. The sample review should consist of a 200-word introduction and a 250-word Verdict. There is no need to write any picture captions. Refer to one of the current issue's reviews for style and content guidelines.

In return we can't offer you a fortune but we guarantee you'll have a whale of a time and you'll get the satisfaction of seeing your work published in one of Britain's top games magazines. You'll also get to know Jim, David, Gary and Jim really well and they're all really nice blokes. Get those applications in now!



that was then... june 1990

Ah, those were the days. Simple, uncomplicated and happier times, not the horrific retro-future society we struggle to survive in today. The One only cost £1.60, there was no horrible double-disk war raging between the magazines (in fact, back then coverdisks were a rare occurrence), and the good old British bobby wasn't afraid to give thugs a good clip round the ear and send them on their way. Hard to believe it was like that only two years ago... ah, sometimes the nostalgia can all get a bit too much. Sniff.

Anyway, the June of 1990 was the month that saw the first major redesign of the magazine since its launch two years previously. Farewell to the old logo then (which many complained was incomprehensible, leading to the magazine being known as "O The Ne" in certain circles) to make way for a more user-friendly motif. In fact the whole magazine was pretty much shaken-up from the inside out, and we celebrated our success - and the imminent World Cup - with a special Football souvenir issue. Top Dutch superstar Ruud Gullit graced our front cover for no particular reason other than he looked quite good, and inside there was a mega soccer feature and a pull-out World Cup wallchart. Mind you, we probably wouldn't have bothered if we'd known that the Germans would end up winning it.

Aside from the general football craziness, we found some space in the magazine to put some computer games in as well. And a good thing too, as it was a bit of a fine month for software. Definite highlight of the month was Microprose's brilliant Railroad Tycoon, with a sterling supporting cast made up of The Assembly Line's brilliantly-odd Vaxine, International 3D Tennis (reviewed on budget this month) and US Gold's Dynasty Wars (shurely shome mishtake? - Ed). Ocean's F-29 Retaliator topped the Amiga charts, and we uncovered some future beauties in Work in Progress, including Corporation, Flood, Monty Python and Flight of the Intruder. News-wise we also revealed some promising little numbers like Turrican and PGA Tour Golf - both of which are now firmly-established classics. Funny how much water can flow under the bridge in just 24 months, isn't it?

This was also the month that saw Ciaran Brennan leaving the magazine (hooray - the whole world) to launch sister mag PC Leisure (now PC Review), and the commencement of a brave - but ultimately ill-fated - new venture, the Encyclopedia of 16-bit games. This was supposed to build month by month into an invaluable tips bible for every game ever. Unfortunately it proved to be a bit of a work black-hole for the poor Gazzes Penn and Whitta, and so all it ended up building into was a rather scruffy pile of three or four pullout sections before we finally admitted defeat and pulled the plug. Of course in these enlightened times we have a much better idea of how to do with pullout tips with the Killzone section (although GW still has violent flashbacks if you saw the words "Player's Guide" within his earshot).

And that just about puts the wraps on another turbulent month in The One's magical history. Next month, July 1990! (although you probably didn't need to be told that, did you?)

Brimble-Tastic

Freelance music maestro Allister Brimble (the man behind many an Amiga soundtrack) has just released an audio tape called The Team 17 Works, comprising six of his best compositions. The 30 minute cassette includes music from the three Team 17 games he's written for - Full Contact, Alien Breed and Project-X - as well as three original compositions, entitled Magnetic Drops, Thesmophoria and Midsummer's Heat. If you're into new age type stuff, why not Give It A Try? The tape's available from Allister at Hill House, Lapford, Crediton, Devon EX17 6QE. The price is £3.49 including postage and packing.

CHARTS

Month Ending 27th April 1992

FULL PRICE TOP 40

1 (1)PROJECT-X (Team 17)
2 (NE)JOHN MADDEN FOOTBALL (Electronic Arts)
3 (NE)EYE OF THE BEHOLDER 2 (US Gold/SSI)
4 (NE)SPACE CRUSADE (Gremlin)
5 (NE)PARASOL STARS (Ocean)
6 (2)BLACK CRYPT (Electronic Arts)
7 (3)FORMULA ONE GRAND PRIX (Microprose)
8 (NE)THE MANAGER (US Gold)
9 (NE)EASY AMOS (Europress)
10 (5)HARLEQUIN (Gremlin)
11 (6) SPECIAL FORCES (Microprose)
12 (NE) A10 TANK KILLER ENHANCED (Sierra/Dynamix)
13 (NE)LEGEND (Mindscape)
14 (4) A320 AIRBUS (Thalion)
15 (NE) JOHN BARNES EUROPEAN FOOTBALL (Krisalis)
16 (NE) COVERT ACTION (Microprose)
17 (27) COVER GIRL POKER (Storm)
18 (NE) POLICE QUEST 3 (Sierra)
19 (17) POPULOUS II (Electronic Arts)
20 (9)ULTIMA VI (Mindscape/Origin)
21 (NE) SIM ANT (Ocean)
22 (40) STORM MASTER (Silmarils)
23 (NE) DIZZY'S EXCELLENT ADVENTURES (Codemasters)
24 (38) GATEWAY TO SAVAGE FRONTIER (US Gold/SSI)
25 (16) LEISURE SUIT LARRY 5 (Sierra)
26 (20)LEMMINGS (Psygnosis)
27 (15)PGA TOUR GOLF PLUS (Electronic Arts)
28 (NE)POOLS OF DARKNESS (US Gold/SSI)
29 (NE)WAYNE GRETZKY ICE HOCKEY 2 (US Gold)
30 (NE) TITUS THE FOX (Titus)
31 (8) SHADOWLANDS (Domark)
32 (NE)PACIFIC ISLANDS (Empire)
33 (NE) MIGHT & MAGIC III (US Gold)
34 (13) JIMMY WHITE'S WHIRLWIND SNOOKER (Virgin)
35 (RE)ALIEN BREED (Team 17)
36 (NE)CASTLES (Electronic Arts)
37 (7)ELVIRA 2 (Accolade)
38 (NE) ALCATRAZ (Infogrames)
39 (NE) CHAMPIONS (Krisalis)
40 (NE) STEEL EMPIRE (Millennium)

BUDGET TOP 20

1 (NE)DRAGONS OF FLAME (Kixx)
2 (NE)MICROPROSE SOCCER (Kixx)
3 (NE)LOTUS ESPRIT TURBO CHALLENGE (GBH)
4 (NE)WORLD CUP SOCCER (Tronix)
5 (2)JAMES POND (GBH)
6 (NE)TURRICAN 2 (Kixx)
7 (NE) ADS (Action 16)
8 (NE)MONTY PYTHON (Tronix)
9 (NE)SHADOW WARRIORS (The Hit Squad)
10 (NE)STUNT CAR RACER (Kixx)
11 (NE)MANCHESTER UNITED (GBH)
12 (NE)GOLDEN AXE (Tronix)
13 (1) RAINBOW ISLANDS (The Hit Squad)
14 (NE)NORTH AND SOUTH (Action16)
15 (NE)FANTASY WORLD DIZZY (Codemasters)
16 (NE) MOONWALKER (Kixx)
17 (NE) DRAGON NINJA (The Hit Squad)
18 (19) BUBBLE BOBBLE (The Hit Squad)
19 (3) F-16 COMBAT PILOT (Action 16)
20 (6)TOYOTA CELICA RALLY (GBH)

The One's Amiga charts, both full-price and budget, are compiled by MicroByte, with data gathered from 20 of the firm's retail outlets around the UK.

NOBODY LAUGHS WHEN THIS PIRATE PLAYS WITH DOLLS.



It's giving Guybrush a headache.
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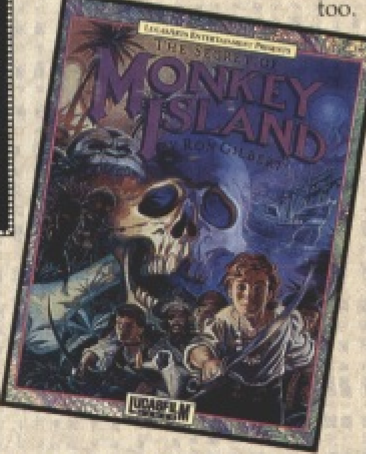
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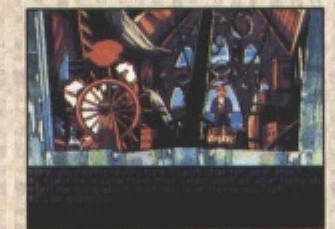
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All of the musicians we wanted are working in 70's comeback bands. So we scored a few tunes ourselves, added some great sound effects and went home.

We did the best we could.
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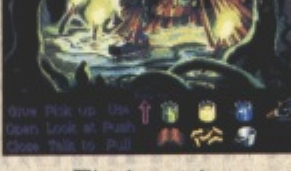
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Screen shots are only intended to be illustrative of the gameplay and not the screen graphics which may vary considerably between different formats in quality and appearance and are subject to the computers specifications.

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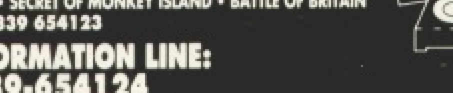
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Got something on your chest? Is it infectious? If so, stay well away from us! If, on the other hand, it's an interesting point of view, a worthwhile argument, an intelligent comment or even just a query about anything to do with the Amiga games scene, then this is where you want to hang out. We're sorry about the absence of Letters last month and we intend to make it up to you by making this the liveliest and most interesting page of its kind that you'll find anywhere. But we can't do it without your help, so write to us! Every month we'll be awarding a hefty software prize to the best missive we receive. The address to write to is: Letters, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

I'D JUST LIKE TO THANK...

Dear The One,
I write especially to thank all those gamesters out there who voted for Jimmy White's Whirlwind Snooker as Best Simulation of the Year and for myself as Programmer of the Year at the Golden Joystick awards last month. The lone game inventor's lot is not that easy these days as it can be years (in my case!) between getting paid for something, and it requires much confidence in the future success of a design before embarking on a project as huge as Snooker. Thus your votes of confidence vindicate some of the tough personal times that I have had.

Also, many people have pointed out to me that I was wrong to say on Kilroy last year that I had never done a shoot-'em-up. Dropzone was a successful shoot-'em-up, and what I had meant to say was that I hadn't done a shoot-'em-down with loads of blood and guts all over the place.

And for all those people who keep on asking, I hopeful will get around to doing a Super Dropzone for the Amiga quite soon. It will retain all the playability of the original and have some eye-poppingly good pyrotechnical explosions and hordes of new baddies to thwart your quest to protect your future of mankind... er, anyway, enough of that.

Archer Maclean,
The Pad, Somewhere in the middle of England.

P.S. Does anyone out there want to buy 6000 magazines, three months old, all with the Golden Joystick entry form page missing?

This was an open letter from Archer to all of The One's readers. What a nice chap! Pop over to the News pages for more info on Super Dropzone...

SOFTWARE PRIZE LETTER

AND ANOTHER THING...

Dear The One,
I really don't want to sound like an old fart but there is something I really must get off my chest. Why does everyone get so up in arms when a so-called 'adult' game is released? The latest example of this is Storm's Cover Girl Strip Poker. As I understand it there is a lot of controversy surrounding this game, but for the life of me I can't see why. In all of these commercial 'strip' games, Cover Girl included, the content is far less rude than you are likely to find in any top-shelf magazine, or even in the pages of The Sun!

Just because it's on computer, ignorant people jump on this "They're selling it to our kids" bandwagon and suddenly there's a big argument raging. I'm by no means a pervert but I really don't think that there's anything wrong with this kind of software. As far as I'm concerned it's totally harmless, and I feel quite sorry for the sort of people who go on about it all the time, as they obviously haven't got anything better to do with their lives.

What really annoys me is when people start getting on their high horse about it, like Amiga Power did with their review of the Storm game. It's not fair to condemn people who would buy this sort of game as sad cases, and it's stupid to say, as he did, that you could show a "real" girl a good night out for the same price. These games aren't supposed to be a substitute for a girlfriend, it's just a bit of fun! Incidentally, I'd like to see the sort of restaurants/clubs that reviewer Mark Ramshaw thinks are "decent" if he reckons you can take a girl out on the town for a measly £25! (I know what you're thinking and, yes, Ido have a girlfriend.)

Anyway, that's my point. I'm not condoning pornography but I don't think it's fair to go over-the-top on computer smut just because it's on computer. Congratulations on your great new mag, by the way. Long may it continue and can I have a free T-Shirt?

Jack Morrison,
Trafford,Manchester.

Some well-argued points there, Jack - it's nice to hear some common-sense views on a controversial topic for a change, rather than the usual fanatical claptrap that we get - but surely "smut" (as you call it) IS pornography, albeit in a less explicit form. And while you may be happy playing the game, what does your girlfriend think? Still, an interesting letter and for your trouble we'll be sending you shiny new copies of Fire & Ice, Project-X and, yes, Cover Girl Strip Poker. No T-shirts at the moment though, we're afraid - we're working on it.

ZZZZZZ.....

Dear Sir,
While looking through your sister mag **CU Amiga**, I noticed a very interesting letter. Someone wrote in to say how there are loads of older films out there which could (and should) be made into successful computer games. I totally agree with this - there ARE many such films. How about **King Kong, Shogun** and **War of the Worlds** for some notable examples. All have never reached the 16-bit scene but retain great potential for a possible future release.

Okay, so they may not be the latest hit movies, but a game doesn't have to be for it to sell by the bucketload. Just look at Lemmings, Eye of the **Beholder** and **Populous 2** for proof that even non-licenced products can do very well indeed. I'd like to see some of the smaller companies take this idea further, for the larger ones will probably shun it without a second thought. Who knows, while all the latter argue over or pay thousands for the latest box-office smash, perhaps one of the smaller software houses will come up trumps and take everybody by surprise!

While on the topic of film conversions, how about giving us gamesplayers the chance of playing the bad guy (such as Al Capone or The Sheriff of Nottingham, etc) for a change? How about it, software companies?

Anyway, please keep up the fab work on **The One** and best of luck for the future!

Stuart N. Hardy,
Wales, Sheffield.

Hmmm... an interesting theory, but bear in mind that Gremlin's already trying it with Plan 9 From Outer Space. And you do seem to be defeating your own argument - if a good game like Lemmings or Populous 2 will sell loads, why bother sticking on a tacky film licence? And why do you keep colouring in key words in your letters? Is is because we used to do it in our intros? And how do you work it out that Wales is in Sheffield? It's all a mystery to us...

YOU GREAT GUYS!

Dear Ed,
Just thought I would write to congratulate you on the new look The One. I used to read ACE because I liked its style, so now I have the best of both worlds with the ACE team in charge of my favourite Amiga mag. You have produced a well-balanced issue. Thank you! Nice one. (Ouch!)

Mrs J. Buckley,
Llanrwst, Gwynedd.

Aw shucks, we've gone bright red! This is just one of the many letters we received complimenting us on the new-look magazine, but we've decided only to print one or two of them. This is supposed to be a forum for lively debate after all, we wouldn't want to abuse it by parading around smugly and bragging about how brilliant we are... Oh, go on then, maybe just for a little while...

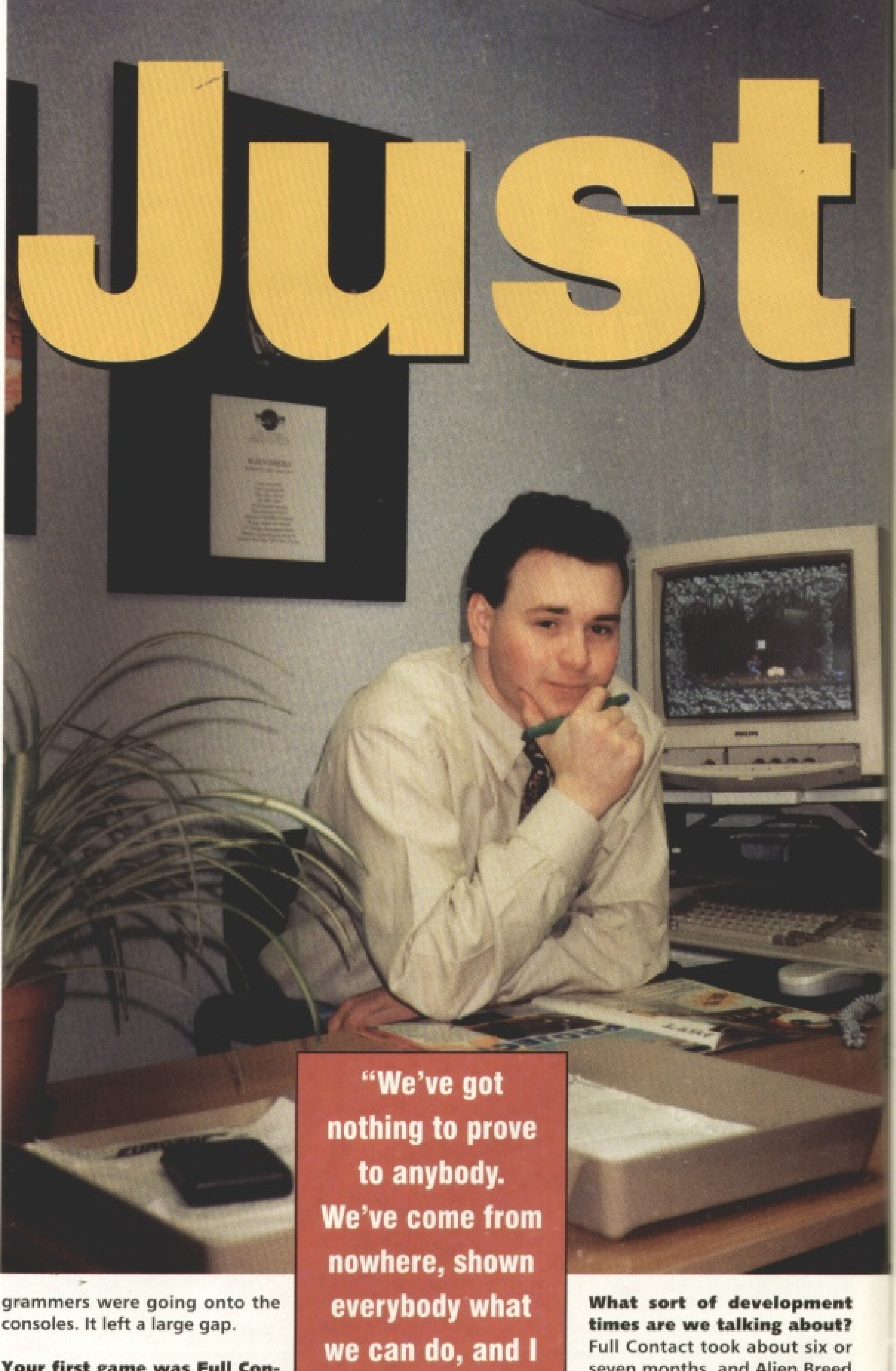
YOU GREAT GUYS! (2)

Dear The One
Just a short note to say how much I enjoyed the latest issue of The One. I've been buying the magazine ever since the first issue, and this May issue is by far the best I've ever seen. I have to admit I thought that the magazine had been sliding a bit, quality-wise, over the last few months, but the ACE boys have put it right back on top of the Amiga games scene, where it belongs!

I would especially like to congratulate you on the the excellent editorial approach, which I like because it isn't amateurish like Amiga Action, nor too snobby like Amiga Power. I think you've got the mix just right, and the whole thing is capped off in style by the brilliant pages. The coverdisks too were excellent, I especially liked the Bullfrog Work in Progress and the Fire and Ice demo. Please, though, could we have more complete PD games? Keep up the good work!

Josh Thompson,
Tarvin, Cheshire.

"Hey, what do you think of this? 200 bobs on screen! Not bad, eh? Hi to all you freaks and the Amiga Kracking Krew in Hamburg, Doctor Blitter in Munich and also hi to all you lamers who own STs. Hey, stop bothering me Hans, I'm trying to write this scrolly message..."



If you've ever bought a demo from a public domain library, this kind of inane on-screen rambling will probably be all too familiar to you. Entering the sleazy twilight world of the demo writer can be very distressing - and I'm talking from experience, having waded through armfuls of disks for The One's old Demos column every month for the past few years. The thing was though, quite apart from the sad and lonely lives many of these European hackers with the stupid pen-names must lead, a lot of the stuff they turned out was actually quite stunning technically, which often resulted in cries of "if these guys are so bloody good with the Amiga, why don't they do something useful and write a game?" from The One staff and readers alike.

And so they did. Team 17 was founded last year by chirpy Yorkshire lad Martyn Brown, the former boss of 17 Bit Software (one of the UK's biggest Amiga PD suppliers) who recruited a handful of his old PD-writing pals along the way. A simple objective in mind - do what everyone had been asking for for years by putting all that demo-writing talent to some real use and knocking out some world-class games software. Two shoot'em-ups and a beat'em-up later, everyone seems to agree that they've managed to do just that. The team's debut, the budget-priced martial arts effort Full Contact came and went without making too many waves, people soon stood up and listened when the space-age Gauntlet clone Alien Breed was released, and promptly knocked the stuffing out of every other arcade game on the shelves at the time. Fame at last for the boys from nowhere.

Today, in their offices in Wakefield, Martyn and his boys are, like Jimmy Cagney, feeling On Top Of The World. With their third and arguably best game to date, the awesome shoot'em-up Project-X, currently residing comfortably at the top of the Amiga charts, they've got good reason. So what better time, as Team 17 glides to higher and higher planes of software excellence, to not only take an exclusive peek at their forthcoming games in development, but also chat to the company's big cheese to find out just what they're playing at...

So Martyn, how did Team 17 come about then, eh?

Well, as you know, it all started way back in the days of 17 Bit. We already knew all the people and had all the contacts in the PD scene, and there was just so much crap about - erm, I mean not very good software! Basically we thought we could do better, and it just took longer than expected to get everything together. Obviously now, things have turned out pretty much as we expected. We saw how the Amiga market would go, especially when then there were all these rumours about the Megadrive...

You mean going towards more arcade-style games?

Yeah, it seemed to be coming back into fashion. There seemed to be a period when everything was a God game and this that and the other, and all the really good arcade programmers were going onto the consoles. It left a large gap.

Your first game was Full Contact - a budget title if we're not mistaken.

Yeah, that came out June last year. It did very very well, actually, and I was quite surprised. A lot of people liked it, a lot of people didn't like it. It seemed to do the business for us. But I didn't feel that that particular title warranted a full-price tag, and also doing it at a budget price helped us to get our name known everywhere. I think after that a lot of people thought we were going to do Alien Breed type stuff at ten quid, but nobody can spend that much time in development just to do budget games all the time.

> "We've got nothing to prove to anybody. We've come from nowhere, shown everybody what we can do, and I think we've taken a few companies by surprise - to say the least."

What sort of development times are we talking about?

Full Contact took about six or seven months, and Alien Breed took about eleven, so there's quite a substantial difference. Of that time, about two or three months are always spent tweaking, just messing around with the gameplay.

What was the original idea for Alien Breed?

Well, we wanted to do something that was a bit like Gauntlet, because the original game was such a popular title, but we thought it could have been done a lot better on the Amiga. And obviously we're all big fans of Aliens, which was... ahem... a slight influence... There have been a lot of conversions of those sort of films, but none of it's

17



A few years ago they were writing demos on the Public Domain circuit. Today, after crossing their fingers and evolving into a commercial software house, Team 17 is the surprise success story of 1992.

They don't advertise, they hardly ever talk to the press - but with three major hits in a row to their credit, they must be doing something right. Gary Whitta cornered the company's main man to find out what.



really worked before. The basic idea was just to put that kind of atmosphere in a Gauntlet-type game.

Are you happy with the reputation you've got for yourself now?
Well, we seem to have got quite a name for ourselves with people saying "oh, they've got demo-writers working for them," which is nice, but the people they're talking about, like Rico and Andreas, they're not doing that now - it's what they were doing four years ago. Now we've got a team together where we know we've got a bloody good artist, same with the musician and the programmers are all excellent.

You seem to be becoming well-known as the top-quality graphics and sound people - especially after Project-X.
To be honest, I don't see why every software house isn't up to that same technical standard. When you're talking about developing games, there's just so much talent out there that I can't begin to understand what other software houses are doing. The biggest fear for me is that people will think, "oh, nice graphics, nice sound, but shame about the gameplay." It's very easy for us, with all the techniques we have, to produce slick games, so that even before we start developing a game, we know it's going to have good graphics and sound, purely because of the people. And that means that we can concentrate totally on the actual game. I think the biggest shock for most reviewers was that Project-X is actually bloody playable. We were quite chuffed about how well that came out.

Are you surprised by the level of success you've had so far, with games that are so simplistic and arcadey?
Yeah, I think a few people scoffed at us when we first said what we were going to be doing. But it's what people want, and if you just think about the real classic games, like Nemesis and R-Type, you come to realise that the definitive versions never really appeared, and people want that. That's exactly why people are playing things like that on the consoles. Amiga owners are just the same, and the response has been phenomenal from the people who've played our games, writing in and phoning us up - it's great.

There's a lot of Nemesis in Project-X
Yeah, we'd heard rumours that a version of Nemesis was coming over from the States, but it never materialised, so we just wanted to do our own version. I think we've captured the feel - we actually had the Multiple weapon in there at one stage, but we took it out because it was just too similar. The thing is, the programmer Andreas really likes coin-ops, he plays them a lot and he's got this mate in Sweden who's got a lot of arcade cabinets. There's less of R-Type in Project-X than you might think. We've tended to get inspiration from the early Nemesis type things, which were better games.

It's interesting that all your games are 1Mb only - is that a conscious decision you make?
Oh yes. If you do a game in 32 colours, like Project-X, it eats so much more memory up. The more animation you put in, the more of a feel you get back from it. We'll spend a couple of hundred K just doing sound effects. At the end of the day, the atmosphere generated makes it all worthwhile. To me, the atmosphere is everything.

Project-X has certainly got a very coin-op feel to it.
Well, with everyone chanting about the consoles, we just tried to produce something on the Amiga that was as much like a real arcade game as possible. I think we've managed that. We really went to town on that game, and there's no way you could do anything like that in half a meg.

Do you think the days are numbered for the 512K game?
I really can't see the point of doing a half-meg game anymore. Look at the Amiga charts and you'll see that the top three selling games are all 1Mb. All the new machines have a meg, and if there was a real problem then we would have come up against something by now. If people see a game is 1Mb, they know they're getting better value.

Are you happy to continue producing simple, arcade-style games, or are there any plans to diversify?
At the moment, I think we're looking at about another five max Amiga titles, because after that there's not going to be much left for us to do. It would be very easy for us just to churn games out, but that's not what we're going to do. Obviously we're very interested in the consoles - I'm not talking about abandoning ship on the Amiga or anything, but to be honest I think after five or six more titles we're going to be very

limited in what more we can do. We might be doing some RPG stuff in co-operation with another company, but generally we're happy to leave the heavier, more strategic stuff to people like MicroProse, who are good at it. I think companies should play to their strengths. I'm not going to pretend for a minute that we would do a big simulation, but at the same time I can't see MicroProse producing the sort of shoot'em-up that we do. MicroProse is probably the software house that I have the most admiration for - you've got to admire the people who do stuff like Railroad Tycoon, because the gameplay is just so excellent.

How do you go about developing a Team 17 game? Is there one person who comes up with the ideas?
No, it's more of a team effort. Rico does a lot, Andreas puts in his six krona, or whatever it is - we just get together and hammer it out, and obviously the project changes a lot as it develops. Our games sort of evolve, we don't do any of this storyboard bollocks. We write the storyline, and that's about it.

Do you find that you get better results when you create like that, rather than working to a set script or game design?
Yeah, it's okay, but the only problem with us is that it can delay things somewhat, say for example if Rico wants to redo all the graphics because he suddenly has a different creative urge halfway through a project. I don't know if it's the ideal way of doing things, but it seems to work for us.

What kind of standards and guidelines do you set for yourself when you're putting a game together?
For every game, we'll outline certain technical qualities that the game has got to go up to. Obviously this comes back to what we were saying earlier about people thinking "nice graphics, shame about the game", but I think we're getting over that now. We know that as soon as we release anything that's crap, that's us down the pan. Going back to the original point, the feel has got to be right. There's nothing worse than picking up a game and thinking "what the bloody hell's happening here?" For our stuff you've got be able to pick it up fairly immediately and get on with it. Alien Breed, for example, had a bit of strategy underneath, but you could grab hold of it straight away and you knew basically what to do. I think every game we do is part of a learning process for us - we've only done two major titles, and I think the games are going to get stronger and stronger as we go on.

"We've been compared to the Bitmaps, but I don't think we're anything like them. It's up to people to make their own minds up, but we're not pushing for that kind of image at all."

Do you think you've reached the limit of what you can do with the Amiga yet?
Technically, yes. What we're doing now is right on the edge. Anyone who says we're still only scratching the surface is talking rubbish. Project-X is a good example - if we were to put one more thing - just one - on screen, you'd get jerkiness. It can't be done. One of the things that nobody ever noticed about Alien Breed is that there are never more than nine aliens on screen at once. But that's something we can change for the sequel...



Having done a beat'em-up and a shoot'em-up, are there any more arcade genres you're keen to try out?
Well, there's no point in doing a football game after Kick Off 2 - I don't think anything's going to eclipse that. What we've set out to do is go around every genre and do something that's appropriate to the Amiga. We've got a driving game coming out, but that won't be a forced-perspective thing, it'll be an overhead job, like Supercars brought up into the 20th Century. We're also doing a cutesy platform game - surprise surprise - called Superfrog, which we've got high hopes for.

After the success of Project-X, how do you view yourselves now? Do you think you're up there with the big boys yet?
I don't know. We were asked a similar question by Computer Trade Weekly. We like to keep ourselves to ourselves with our feet on the ground - we're trying not to get carried away. At the end of the day you've got to keep the quality there. I'm not really interested in being big or whatever, I just want to keep on doing what we're doing - that's where we get our satisfaction. We've been compared to the Bitmaps, but I don't think we're anything like them. It's for people to make their own minds up, but we're not pushing for that kind of image at all.

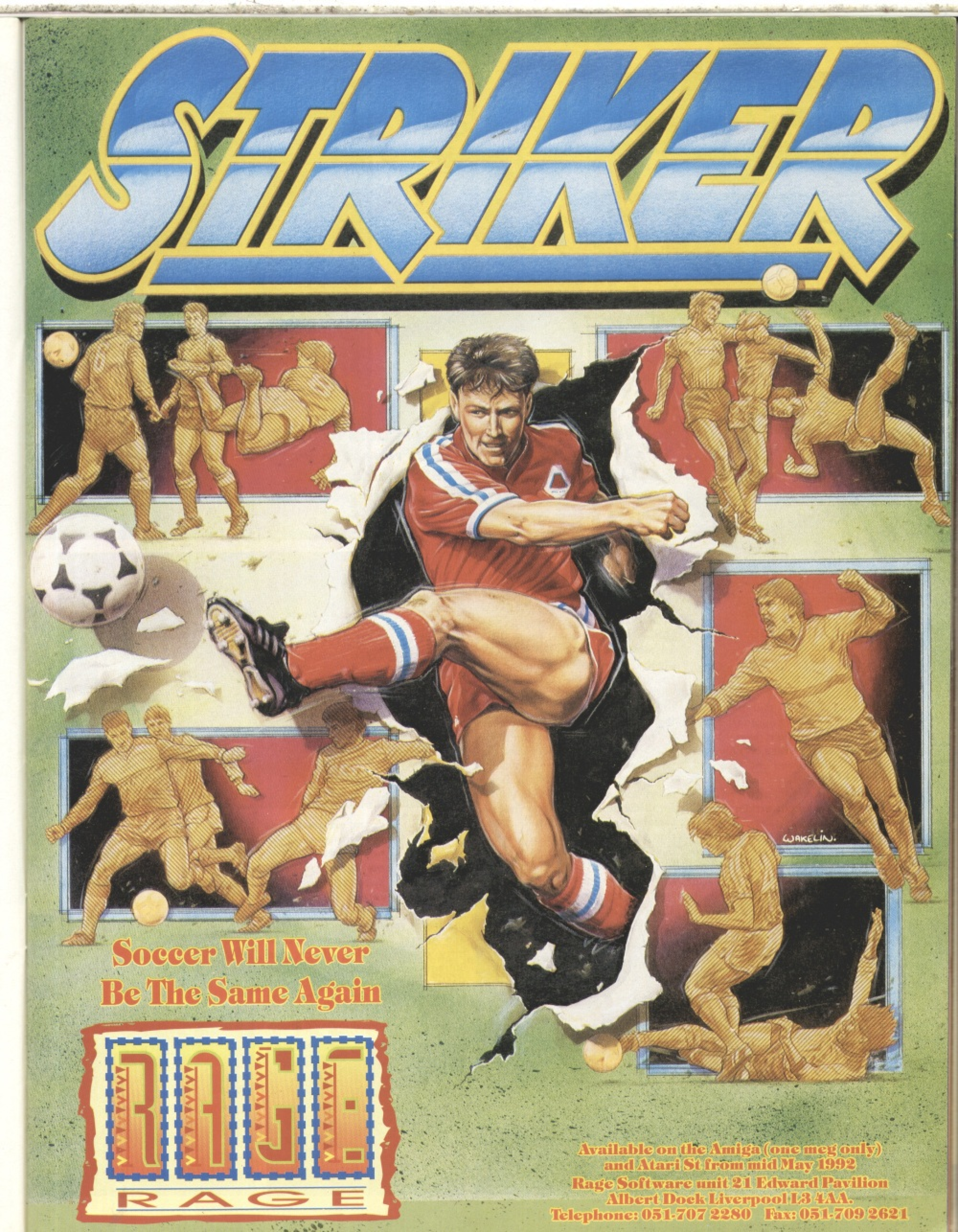
You're happy just to remain anonymous?
I think it works better that way. Behind the scenes we're all really good mates, and we're happy with the deal we're getting so we'd much rather have the games splashed everywhere than ourselves splashed everywhere. What's all this baloney about programmers being pop stars? It's just a job, for Christ's sake.

Is there anything about this industry that particularly annoys you?
Anyone who works in this industry knows that it's lousy. We try to stay out of everything, basically. At this (ECTS) show I'm surprised we haven't got a stand three miles down the road, because we're that far apart in the way that we do things. There's a tendency in this industry for people to try and make a fast buck, and I think there's still only a couple of companies who treat their programmers respectably. A lot of it comes down to attitude - you see a lot of people in this industry walking around with a portable phone and a ponytail and you just think "Jesus..." I'm from Yorkshire and that is NOT my style.

Finally then, you might like to give this one a go - sum up Team 17 in one sentence.
Oh, no... I hate stuff like this...

Or you can tell us what your favourite fish is.
Ah, okay. My favourite fish is a herring, then.




STRIKER
WAKELIN.
Soccer Will Never
Be The Same Again
RAGE
RAGE
Available on the Amiga (one meg only)
and Atari St from mid May 1992
Rage Software unit 21 Edward Pavilion
Albert Dock Liverpool L3 4AA.
Telephone: 051-707 2280 Fax: 051-709 2621

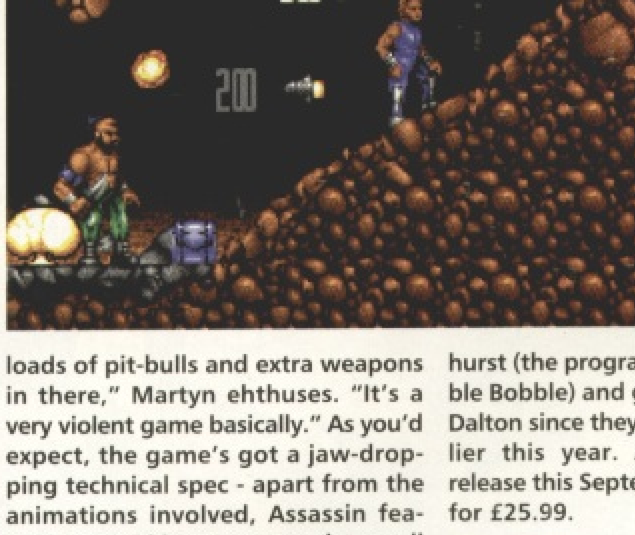




You've listened to the sage wisdom of Team 17's leading man, now let us reveal to you - EXCLUSIVELY, mind - no less than four of the company's next Amiga blockbusters! Are we good to you or what?

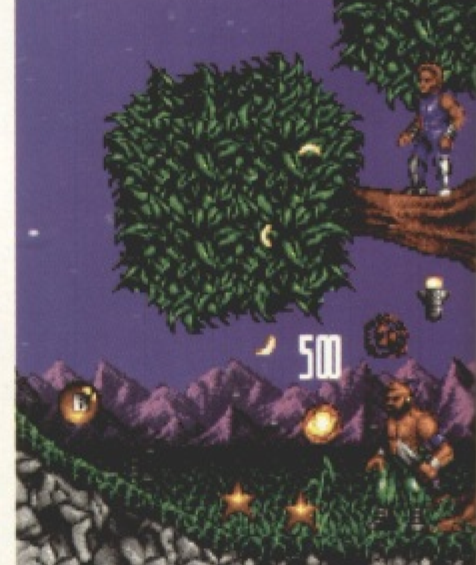
CODENAME ASSASSIN

"What we've set out to do at Team 17 is go round every arcade genre and do what we feel to be the definitive and most appropriate version for the Amiga" says Martyn Brown. So far that's certainly been true of Alien Breed and Project-X, and now the lovable Yorkshire lads are hoping to complete the hat-trick with the company's next release Codename Assassin (working title). This time it's the Strider-style game that's getting the "ultimate" Team 17 treatment, and the early bits and pieces that we've seen so far would suggest that it's going to be a right corker. Though the original Strider coin-op was top stuff to be sure, it's a widely-held opinion that US Gold's official conversion and follow-up never really cut the mustard. So, here comes a game that Team 17 is adamant will have all the chances in life that poor little Strider never had. For the moment the storyline is simplistic to say the least, and looks set to stay that way, too. "Basically there's this big fat bastard who needs his head kicking in, and you're the man to do it," Martyn explains. Currently we're being promised over 800 screens of smooth-scrolling arcade action spread over five levels, with an acrobatic central character that's so versatile and athletic that his animation frames alone take up a whopping 200K! "The thing about this one is going to be the feel of the main guy and the enemies - we've got loads of pit-bulls and extra weapons in there," Martyn ehthuses. "It's a very violent game basically." As you'd expect, the game's got a jaw-dropping technical spec - apart from the animations involved, Assassin features over 100 on-screen colours, all the usual speech, sampled effects and Allister Brimble music, lots of nifty copper-shading effects and 50frame screen update (for the uninitiated, this is as fast as it gets). And of course, it'll be 1Mb only. This is the first project being put together by ex-Software Creations duo David Broadhurst (the programmer who did Bubble Bobble) and graphics man Haydn Dalton since they joined Team 17 earlier this year. Assassin's due for release this September on three disks for £25.99.





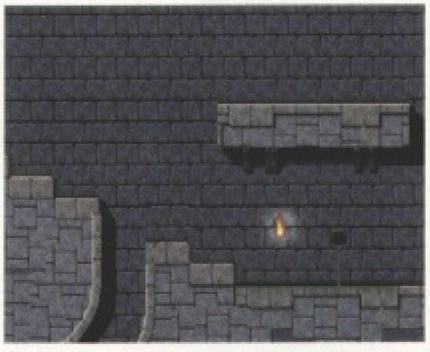




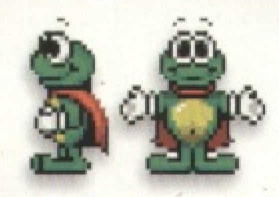














SUPERFROG

"You'll believe a frog can fly" is the catchy promotional line for this cute little number, the next game to come from Project-X creators Andreas Tadic and Rico Holmes. "This is going to be REALLY sickly-cute," says Martyn. "And it's also going to be completely stupid as well." You may as well forget about the storyline because there isn't one as yet, but suffice to say that you are Superfrog and must, well, frog your way through six enchanted lands, each made up of four sub-levels and inhabited by all manner of sugar-coated baddies. Despite the cute overtones, however, Team 17 is keen to stress that Superfrog will NOT be a game for little kiddies - in fact, if everything goes according to plan, it could well end up being a bit too rude for many people's tastes. Given the general level and content of gags cracked by Martyn and his chums, we are talking the cheapest brand of sexual innuendo and the most basic form of toilet humour - which, we have to admit, sounds right up our street! Being the prime-time family mag that we are, we'd rather not go into the specifics of some of the ideas that are currently planned in these pages, but you dirtly little sods can probably guess anyway. Incidentally, fans of Big Nights Out will be very interested to hear that Superfrog is going to have some very interesting sound - yes, the "zany digitised speech" will, subject to negotiation, be provided by none other than that top comedy duo, Vic Reeves and Bob Mortimer! "We're hoping to have Vic as the voice of Superfrog," says Martyn - it's possible that stumpy sidekick Bob's voice will be used for Superfrog's two little pals, Spud and Dudley. "We were hoping to get Jimmy Nail, but his agent explained that he doesn't use his voice for promotional purposes." Allister Brimble will, as usual, be taking care of the rest of the sound and music. Superfrog's due to be finished around September time, with a release pencilled in for October/November. 1Mb only of course, three disks and £25.99. Got all that?

NOT ONLY... BUT ALSO...

We don't have any screenshots of these other two yet, but we thought you'd like to hear about them all the same. Keep your eyes on future News sections for the first piccies...

OHP RACING

Take Super Sprint, mix it in with a little Super Cars 2, add a touch of Nitro and Spy Hunter, and you've got Overhead Perspective Racing - working title only, of course. Just clap your eyes on some of these promised features! 8-10 different terrain types with a further 8-10 scrolling tracks for each, including city, country, mud, ice and night-time circuits, a wide variety of vehicles to race in - stock cars, Formula One racers, sports cars, trucks, jeeps and motorbikes among them, a multitude of power-ups and car improvements... these are only a handful of the promises being made by programmer Junior McMillan and artist Steve Middleton. The racing action itself is said to be very similar to that in Super Cars, only much much bigger, with each course around 20 times the size of the screen. At the moment we're a little doubtful that Team 17 will be able to include ALL the mega features they're talking about, but all the same we can't wait to get our hands on it...

ALIEN BREED II

This time it's war... Apparently due to massive public demand more than anything else, Rico and Andreas will be beavering away on the sequel their first major hit for Team 17 as soon as Superfrog is finished. According to the minimal information available, Alien Breed II picks up the story (such as it is) from where the first installment left off, this time telling of new, more deadly alien outbreaks, spreading to new and more populous colonies. So, time once again for IPC operatives Johnson and Stone (the green and red geezers from the first game) to go back in and kick some insectoid ass for old time's sake. Essentially, it's going to be more of the same, with the same Gauntlet-style viewpoint and action, but played over a much larger area with more missions (to include hostage rescue) and more freedom for the players to explore. Expect also an enhanced weapons and options system, as well an numerous tweaks based on criticisms levelled at the original's shortcomings. Don't hold your breath, though, as Alien Breed II isn't due to appear until Spring/Summer of next year.

The Electronic Ant Colony

SIMANT™

PC

Dunc: Sim City was like a drug – you got hooked on it. If you've played it, I'm sure you'll go along with me. Sim Earth, I have to admit, I never really went for – the screenshots on the back of the packaging put me off. Complex or what? – and I'm a bit thick, when it comes right down to it. So Sim Ant had me worried – could I pull it off? Here's exactly what happened.

STEP ONE: I loaded Sim Ant up and clicked on things to see what they did. It was six o'clock in the evening.

STEP TWO: I discovered what they did. It was six-twenty.

STEP THREE: I became completely obsessed. I was an ant. I made my first little barrier out of rocks. I quashed an incoming tide of army reds by leading a spider towards them. I discovered why it was useful to keep pebbles inside my nest. And more.

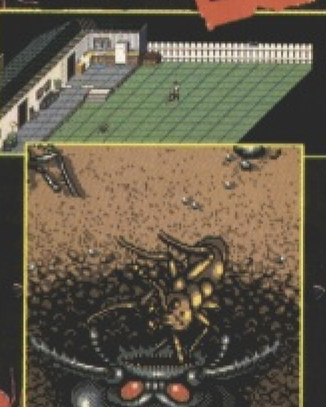
STEP FOUR: I won my first game – it was six o'clock in the morning. I finally went to bed at seven and slept until lunchtime. (And then watched Home And Away. So nothing unusual there. Ed.)

And I've been hooked ever since, even though I've already finished the game several times. It says in the manual (which is excellent, if a little corny) that "Sim Ant isn't a game, it's a software 'toy' – a backyard filled with ant colonies." And it's right, of course. Whereas Sim City never really ended, Sim Ant ends quite often, but always in a different way. There's even an Experimental mode, where you can build ant arenas and mazes – place as many ants of either colour wherever you want and then test them, or just kill them. Whatever. It's a Sim Ant construction editor, basically.

What more can I say? I've killed real ants in every way imaginable: flaming petrol, boiling water, magnifying glasses, gunpowder and loads more besides, but Sim Ant has proved to be the most fun of all. And even Buddhists can enjoy Sim Ant, because nothing really dies. Brilliant stuff – legendary almost. (Alright, alright, no need to go over the top. Ed.)

STOP

GRAPHICS 93 · ADDICTIVENESS 94 · SOUND 80 · EXECUTION 93 · OVERALL 93



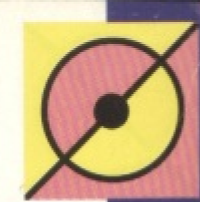
Ants. You've shared your food, your home and your planet with them. you've stepped on them, sprayed them, cursed them and bombed them. Now you can _be_ them.

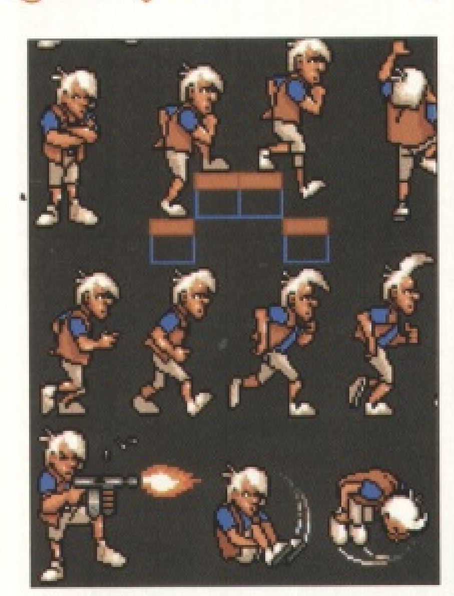
CBM AMIGA · APPLE MAC · IBM PC & COMPATIBLES

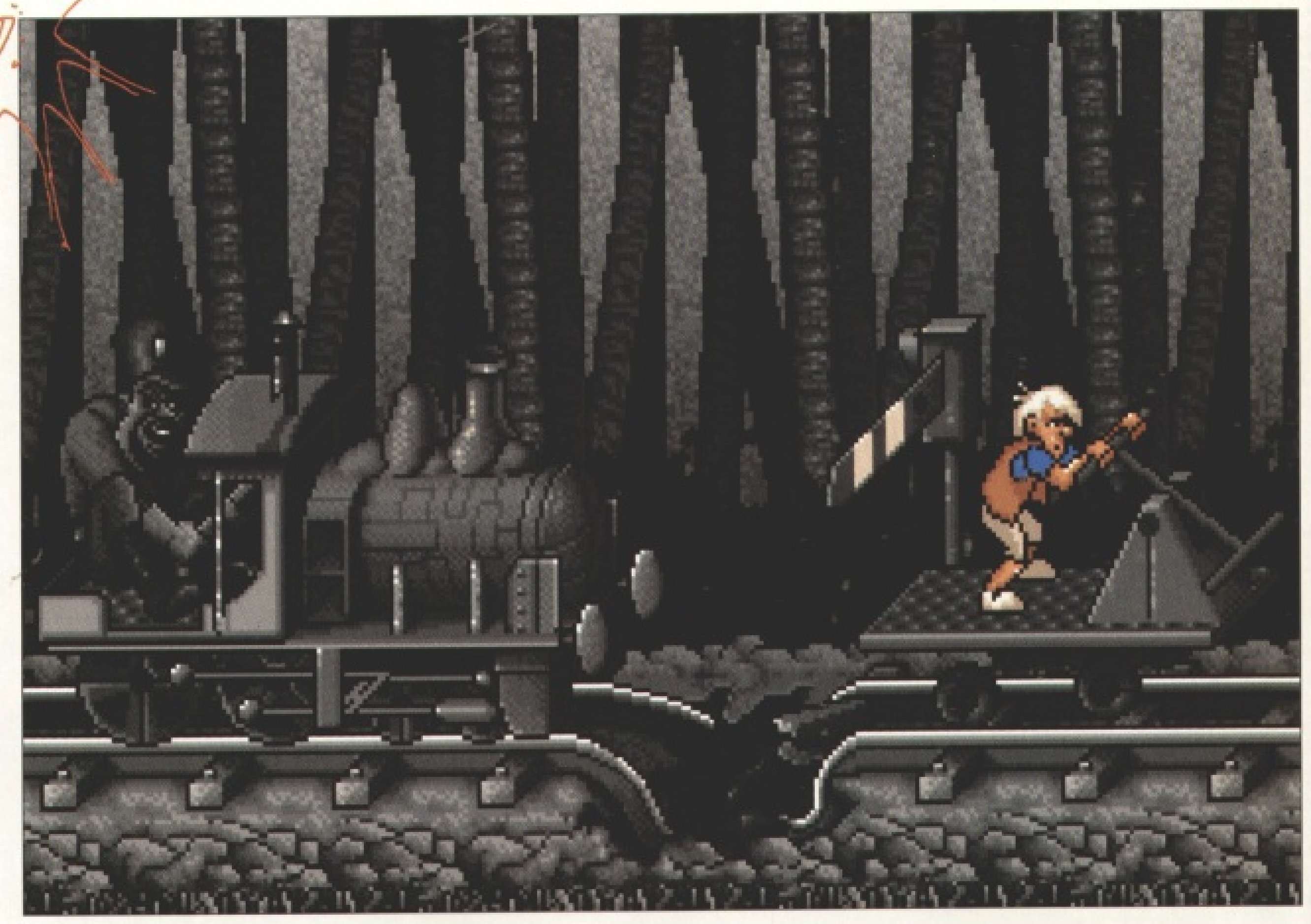




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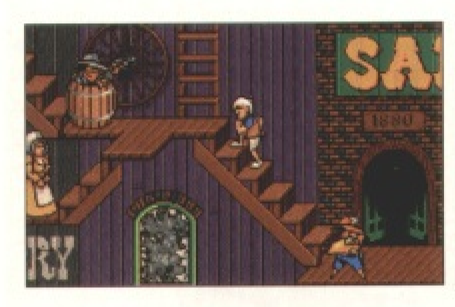






Put the graphic genius behind Heimdall in charge of a film studio and what do you get? Probably the wackiest platformer since Chuck Rock, that's what. David Upchurch visits Core Design and shouts "Roll 'em!"

PREMIERE



They (i.e. shandy-drinking Southerners) may laughingly mock that it's grim oop North but this definitely isn't true as far as Derby-based Core Design is concerned. The company has an enviable string of hits as long as your arm to its name - and it hasn't even reached its second birthday yet! With console conversions of its Amiga titles bringing in great wedges of Japanese cash and a healthy brace of potential smasheroos in the pipeline the future of the affable and down-to-earth Core crew has never looked brighter.

Some of Core's successes have already entered into computer game lore as classics. Remember the stunning Corporation? Or the rib-ticklingly good Chuck Rock? Or Thunderhawk, a game that finally tapped into the vast pool of games players who were sick of boring flight sims.





(Above)The sets (well, levels really) are actually twice as large as they first appear. Each is made up of two sides, the 'front' which is all fake props and papier maché and the 'back' which is all canvas, wooden struts and beams. Clutch can move back and forward between the two sides using the doors and archways built into the set wall, and in some cases this is essential to make progress.

(Top)The end-of-level meanies are a bit more imaginative than your usual big buggers that have to be hit fifty times. On the Black & White Set, for example, Clutch finds himself on a pushcart, pumping away Hell for leather in an attempt to escape an out-of-control steam train. To make matters worse there are broken sections of track that have to be leaped over and signals that have to be ducked. On the Western Set there's a gun fighter who has to be outdrawn five times while on the Cartoon Set a mysterious floating artist's hand tries to - quite literally - rub you out.



LIGHTS! CAMERA! ACTION!

Clutch's reel-related hunt sees him exploring six film sets, each one based around a specific movie genre or era. Read on for a taster of what you can expect.

★ **WESTERN** - Hot-diggerty! Lots of rootin'-tootin' gun-shootin' action here, pardner! Look out for tumbling beer barrels, rampaging Red Indians, trigger-happy gun fighters, spiky cactii and, most fearsome of all, the buffalo stampede.

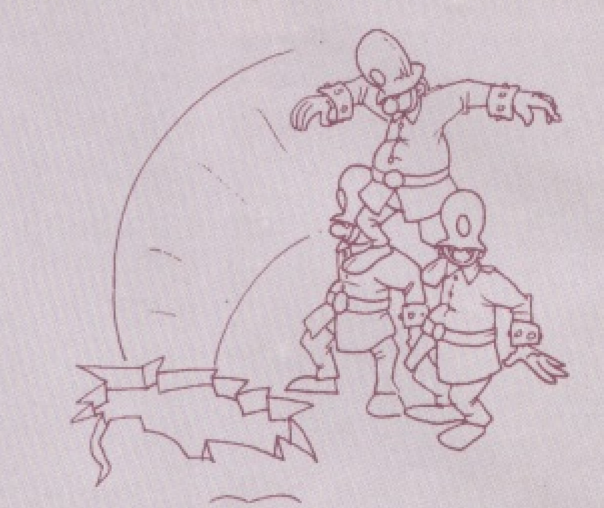
★ **BLACK & WHITE** - Clutch travels back in time to the era of the classic silent movies. There are pratfalls a-plenty with gangs of Keystone Cops and Marx Brothers lookalikes chucking custard pies and flour bombs at Clutch and each other.

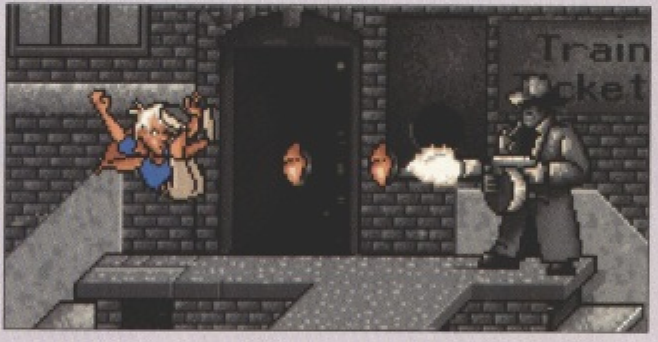
★ **HORROR** - Clutch'll need a change of undies after playing through this level. It's a veritable 'Who's who?' of movie monsters, complete with werewolves prowling around gravestones, vampires rising out of coffins, mouldy zombies clawing up out of the wet earth and lumbering Frankenstein monsters.

★ **B-MOVIE** - More nostalgia as Clutch contends with fiends from those awful old science fiction films of the 50s. SCREAM at the giant radioactive blobs! QUAKE before the mighty Godzilla! LAUGH at the crummy flying saucer models hanging from strings!

★ **FANTASY** - Anything goes here, with noble knights in shining armour chasing around after fire-breathing dragons, hideous hag-like witches casting spells, slimy trolls guarding rickety bridges and even Rumplestiltskin making an appearance.

★ **CARTOON** - Wacky 'Looney Toons' japes are the order of the day on this level, with dogs chasing cats chasing mice, lots of dynamite gags and saws cutting through the floorboards. Roger Rabbit would have a field day!





(Right) Jerr's really been able to let his imagination run riot with Premiere. Here on the Black & White Set, for example, would you believe machine guns firing custard tarts?

Best of the bunch, though, has to be Heimdall. Created by Jerr O'Carroll and Ged Keaveney (collectively known as The 8th Day), it was lauded by press and public alike as setting new graphical standards in role-playing games and opening up the genre to those who thought that all RPGs could offer were forty-thousand needless statistics and the visual appeal of a in-growing toenail operation.

After working for so long on such a complex and 'heavy' project, it's perhaps no surprise to learn that at least one of the team, graphic artist Jerr O'Carroll, is currently creating a game in a very different vein. As Jerr himself admits, completing Heimdall was almost enough to put him off Norse mythology for life. "We went nuts trying to get Heimdall finished," Jerr laughs. "In the last month leading up to the deadline I think sales of ProPlus in Sheffield must have rocketed."

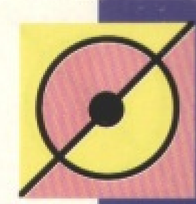
The new game is called Premiere. The player takes on the role of Clutch Cable, a trainee assistant editor at Core Pictures, who has been entrusted with six film canisters containing the studio's big new blockbuster. But trouble strikes - the day before the premiere the film is stolen by thieves from an unscrupulous rival studio. The player thus has to explore six film sets inside the rival's film studios, searching for the film canister hidden in each.



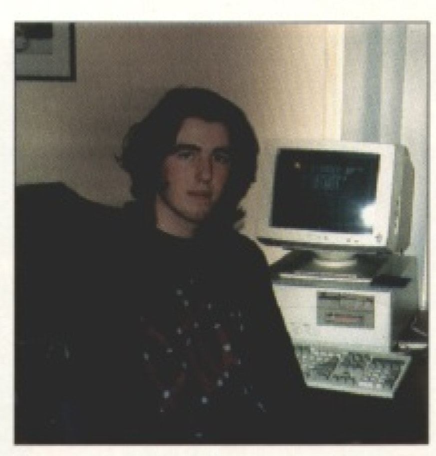
(Above) Premiere is a project that is evolving and growing even as it's being written. "Nothing was planned out too heavily to begin with," according to Jerr. "There are common themes throughout the six levels; pits, traps, switches and so on. I roughed out sketches of what the levels would look like then Dan programmed them in. When I go down to Core and visit Dan, I take a look at what's been done and then we think of ideas to add, like having a hand drop pianos on the player's head in the cartoon level. That sort of thing."

Jerr had the basic idea for Premiere a couple of years ago while working for a company called Emerald in Ireland, who were responsible for such less-than-brilliant games as The Running Man and Moonwalker. It was Jerr's first job in the computer industry after leaving the Sullivan/Bluth animation studios, the company behind An American Tail 1 & 2, All Dogs Go To Heaven and The Land Before Time. Coming from a hand-drawn animation background, Jerr found it all a bit bewildering. As he comments on the period, "I didn't know what I was doing. I didn't even know what a video game was!"

"Anyway," continues Jerr, "I was sitting there, working on The Running Man game, and I just had this idea for a game set in a film studio. You see, because I didn't know anything about programming the games I didn't know what the limitations were and so I just came up with these weird ideas. In fact, I still don't - I scare the shit out of programmers. I give them these drawings and they go 'Aaaargh! It's five screens big'. It's the same way that







Mmmm, scrum-de-lum! Gorgeous Jerr O'Carroll and pouting Dan Scott (right) pose for the camera.

Heimdall came about. Basically I'm trying to do something slightly different, something that hasn't been tried before."

Premiere remained a rough idea on one of Jerr's sketch pads until just before Christmas last year, after the Amiga version of Heimdall had been completed. "I was basically hanging around waiting for Ged, who is doing conversion work on Heimdall, so that we could start work on the sequel," says Jerr. "I like working with Ged so I didn't want to start anything on it until we were both ready. Anyway, I had these old sketches lying about and I showed them to Jez [Jeremy Smith]. He said make up a game spec, which I did, and he liked it and said go for it."

Jerr has a very specific way of working: "I find it best to work on paper first then scan the drawings in and trace over them, touching them up where needed. I just can't get used to drawing with a mouse." Compared to film animation, computer animation has some very definite drawbacks. As Jerr points out: "With paper you can do anything you want, have things as big as you want with as many frames of animation as you want, while in a game you're always limited by memory and speed."

Jerr did a fair amount of research to make sure that Premiere has an authentic 'Hollywood' look. "I went around book shops buying up old movie books - for background reference, mainly," explains Jerr. "I didn't want to do caricatures, because I'm not too sure of what the copyright law is on using famous peoples' likenesses."

While Jerr beavers away in his Sheffield studio, back at Core Dan Scott is wrestling with the weighty programming task of cramming Jerr's grandiose graphical ideas into the Amiga - and to make matters worse it's his first major project. Like everyone at Core he uses the popular PC-based SNASM development system to write and debug the code. Dan is using the full 32-colour Amiga palette to show Jerr's graphics in all their glory - not at all easy when you also want the whole screen to scroll smoothly in 25 frames per second, especially considering the size of some of the graphics.

With Dan in Derby and Jerr in Sheffield there's a sizable chunk of land between the two. You'd think this would hamper the creative process, but Jerr begs to differ. "To be honest I prefer working away from an office. If you're working in-house people always keep coming up to you while you're trying to work and tapping you on the shoulder asking you to do a title screen for this or a menu screen for that. Without wishing to sound too 'arty' you find you lose the thread of what you're trying to draw, you lose the flow of ideas.

Premiere is now coming to the end of its six month development period and is shaping up nicely. While some may moan that it's just another a platform game and, despite some switch-pulling, puzzle-solving shenanigans, a fairly simple one at that, thanks to Jerr's wonderful graphics, some cutely bizarre humour and a whole bundle of clever gameplay twists the game has an appealing freshness about it. Remember to buy two tickets for the front row stalls of The One when it's reviewed in a couple of months.

(Below) Clutch wields a weapon appropriate to the set he's on. So, on the set of the Horror movies Clutch lobs bottle of Holy Water, on the Western Set he chucks sticks of dynamite about and on the Cartoon set it's all custard pies and flour bombs. He can only have a maximum of ten items of ammo on him at one time, but luckily thoughtful studio hands have left refills here and there on the rickety platforms.







PROJECT: Premiere
PUBLISHER: Core Design
DEVELOPER: 8th Day:
Jerr O'Carroll (Design, Graphics)
In-house: Dan Scott (Programmer)
Martin Iveson (Sound)
INITIATED: Mid-January 1992.
RELEASE: July 1992.

ZOOL

The boys at Gremlin have continually cast the most unlikely heroes in their games: Harlequins, Moles, Pigeons and even Things. Now, perhaps most ridiculous of all, comes Zool - a Ninja ant from the 10th Dimension with super powers. Jim Douglas reports.



Hang on, Zooly, Zooly hang on! Yes indeed. Inspired, no doubt by that hot rocking track, our hero Zool has been endowed with the amazingly un-antlike ability to cling to vertical walls. And seeing as many of the locations encountered later in the game have spikes on the floor, this is probably a good thing.





It's a tough old life in the games business. And to a large extent, developers and publishers must have days when they feel that they simply can't win. Try and dish up a straight down-the-line arcade blaster and all manner of criticism for having no concept of originality is bound your way. And when you do try to publish something a bit off the wall, people moan about how you should stick to what you know and what's wrong with arcade blasts and driving games anyway.

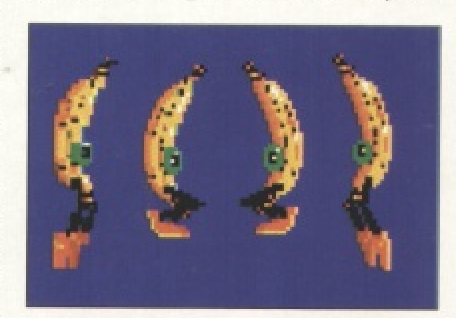
This scenario has probably felt pretty familiar to Gremlin recently. Since the unfortunate Plan 9 from Outer Space and the less than earth-shattering Video Kid, particularly sceptical people are beginning to feel that the Sheffield-based masters of rollicking hits like Lotus and Space Crusade should, um, play to their strengths.

So it's a bit of a result that Zool, a program of which virtually nothing has been seen until now, is shaping up to be a thorough treat.

In November last year, Gremlin head honcho Ian Stewart decided that there was a gap in the company's line up of products for a "cute alien ninja platform game", according to George Allan, Zool's chief programmer. Obviously, the design of the central character was vital to carry the game and after only one revision (the removal of the Ant's third eye) the first character submitted by Ade was accepted and work in earnest began.

Serving more as an excuse for the ker-razy things which happen in the game than an actual plot, the storyline, as explained by George, runs like this: "Zool is about an alien Ninja from the 10th Dimension who takes a wrong turn somewhere in the 7th Veil. Eventually, he ends up in our world. The graphics in the game reflect Zool's perceptions of what he saw here as he retells his adventures to his chums and family upon returning to the 10th Dimension."

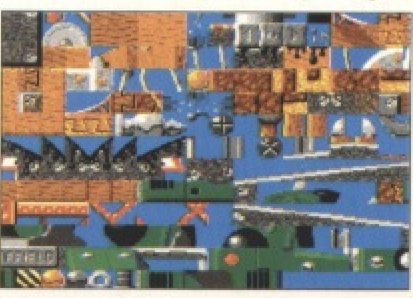
As you can see, Zool's perception of your average Earth scene is pretty bloody far removed from our own, but that all adds to the flavour. The crazy storyline basically boils down to the player's goal of somehow working out how to get super ant Zool back to the 10th Dimension - a task which will probably turn out to be just as difficult as it sounds.





There's no doubt that Zool is going to be one of the craziest games around. With entire levels devoted to battling large pieces of fruit, that's a certainty. A lot of thought had been given to ensuring that all the levels feel very different.

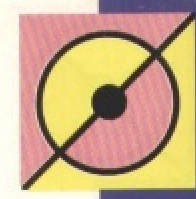
While there's nothing particularly new in the idea of producing a cute platform game, both Gremlin and the team were determined that Zool should be something special. "There is absolutely as much background detail and scenery interaction as we could put in", says George. "Some levels are very straightforward and simply challenge the player to get from one end to the other, while others are more exploratory, mazey stages. Everything people have come to expect from a platform game, such as hidden bonuses, corridors, secret rooms and even secret levels are all in there.



"But the main difference between Zool and other 'similar' games is the amount of interaction with the scenery. This was always our major priority. The player can play about and continually find new things in the landscapes". The aim is that players will be finding new things even on the fourth or fifth visit to a particular screen, giving a better impression that they are actually exploring a real world.

"When someone comes away from the game, we'd like them to say 'Crikey, that was fun. I think I'll send a fiver to George, Ade and Tony,'" George reckons. "It would also be nice if the words Quick, Colourful, Special and maybe Moist were used to describe it."

Yes. The game is made up of eighteen different platform-based levels, plus a shoot-'em-up stage roughly half way through. "It's supposed to break up the action for a while.





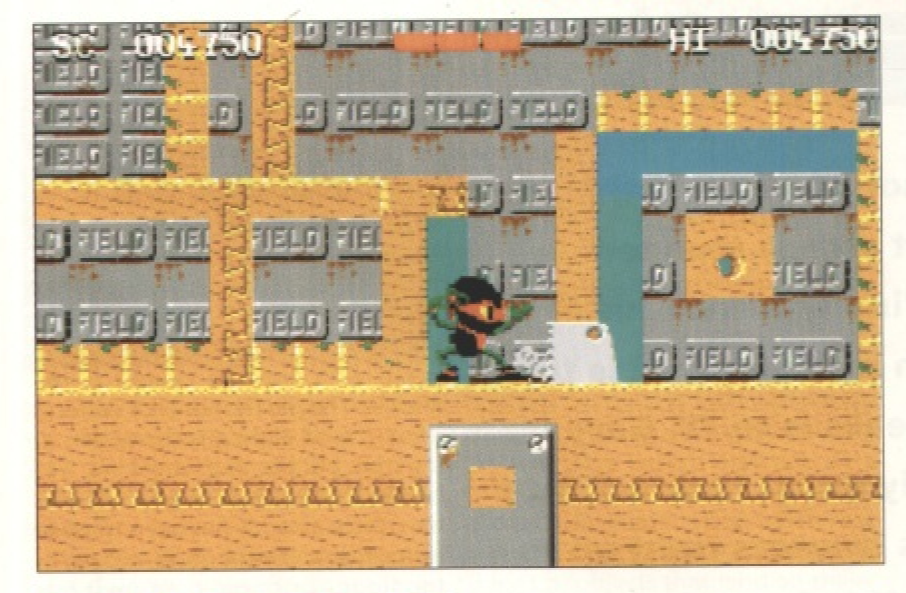


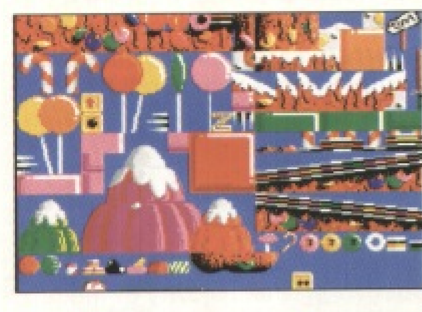
(Above)

The sprites for music world (in case you couldn't guess).

(Right)

Take *that!* Zool sticks it to one of the mutant jellies (remember that this is supposed to be his perception of our world) with his ant-spit. Krazy!





SEXY TECH SPEX

Zool Sprite	80K
Major Baddies	55K each
Program	60K
Level Graphics	100K
Screen Memory	150K
Sound	100K per level
Sprites On-Screen	30

Although it isn't quite finished yet, this part is actually looking fairly good."

A million miles from all the other ants that you have no doubt played in computer games (Oh yes?) Zool is actually quite a tough little cookie. Not the sort of ant for whom a magnifying glass and the sun holds any fear, Zool is a veritable Hercules of the insect world and has magical powers with which to attack his foes. One of the elements that the team is particularly pleased with is the Ying-Yang spell, causing a ghost-image of Zool to follow him around the screen, mirroring his movements. Basically, this doubles the player's firepower.

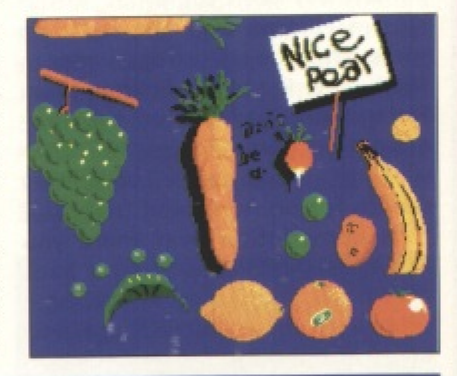
When asked about the more tricky aspects of the project, George is quick to answer "Getting Tony to make the coffee. And the afternoons." But then confesses, "It was tough trying to squeeze any originality from such a well-covered genre."

But despite these traumas, it is the speed and smoothness of the programming that the team is most pleased with. "People are usually quite impressed to see a very fast full-screen scroll running at fifty-frames per second on the Amiga." George reckons that Zool himself is something of an achievement; "He's pretty funny, and there are about 80 animation frames for him alone."

"At the end of the day, what we're trying to create is a friendly game to play. Although the control of the character has a lot of factors to it, people we've talked to seem to think that this is the case. We spent a lot of time getting the difficulty curve just right. The levels have been designed so that the player can get just a little bit further each time, but there's still stuff to be discovered in subsequent plays."

So with a release date of July, the project must be virtually finished? "Most of the game details are in," says George. "All the dirty work has been done, so there aren't any major details left to be implemented. Except for the real-time screen rotation on Level 4. (Lie!)"

Fans of quick, colourful, special and, of course, moist games should be on the look out.



PROJECT: Zool

PUBLISHER: Gremlin Graphics

DEVELOPERS:

George Allan (Design, Programming)

Ade Carless (Design, Graphics)

Tony Dawson (Level Design, Monster Positioning)

INITIATED: November 1991

RELEASE: July 1992





(Above) The *very* weird Royal Love Chase, where King Rudolph has to outrun the amorous queens for as long as possible.

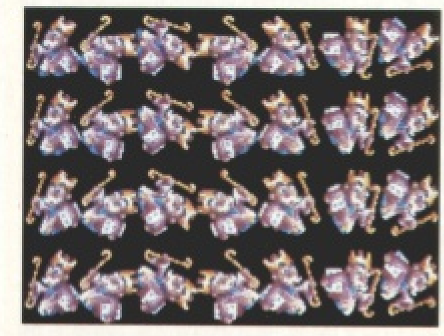
GALAC

The Vision Game

Although Stavros Fasoulas may sound like an exotic kebab dish to the uninitiated, the name is certainly no mystery to anyone who's ever owned a Commodore 64. When Newsfield Publishing (RIP) launched its own software house Thalamus (still going strong) back in 1987, it was none other than Stav, as he's affectionately known, who got the company off to a flying start with two top-grade shoot'em-ups, the horizontal blasters Sanxion and its follow-up Delta. A year later he did the hat-trick with the innovative arcade puzzler Quedex, and all three games are now firmly ensconced in the annals of Commodore classics.

But while his trio of arcade faves may belong to the ages, the man himself has been something of an elusive enigma over the last two years. After the release of Quedex in 1989, the Fantastic Fellow From Finland dropped out of the programming game to pursue other ventures - namely a spell of military service for his homeland (they still have conscription over there you know, they ought to bring it back over here, that'd soon knock some sense into these soccer thugs, etc, etc...) and writing a science-fiction novel in his native Finnish.

But now he's back, and with the computer scene having changed somewhat in the time he's spent



Just a few of the squillions of animation frames for King Rudolph and his many rotations.

Stavros Fasoulas, author of some of the Commodore 64's finest arcade stunners in the late eighties, has finally turned his attention to the Amiga with a blaster that is to the genre what Twin Peaks is to TV. Gary Whitta inserts a slightly moist Haddock into his bungalow, pulls his trousers right up to the top and saunters off to investigate...

shivering his knackers off on some freezing Eastern Bloc border, he's sensibly decided to move up to the Amiga for his latest - and perhaps most bizarre - project to date. Galactic, which Stavros has been developing on and off for the last 18 months or so is... well, it's a shoot-'em-up of sorts, but its level of oddness is such that describing it can be a decidedly tricky task.

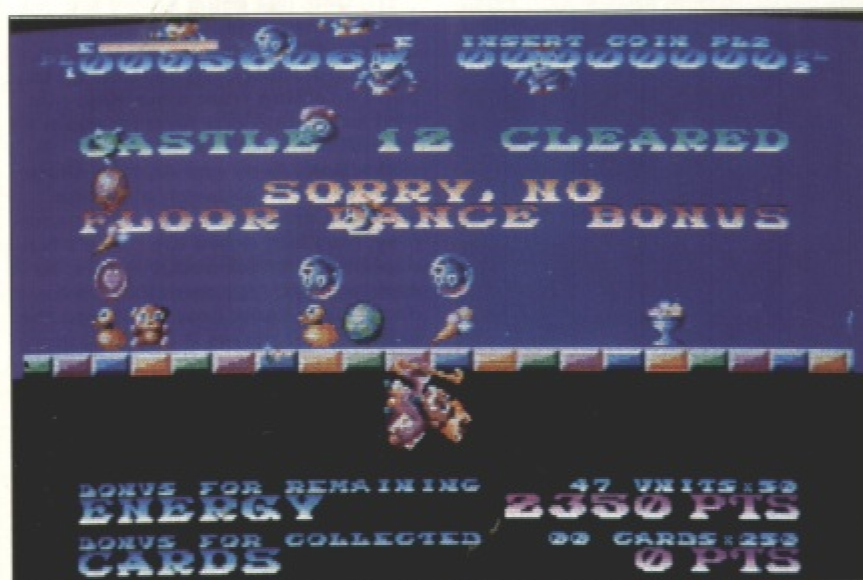
So, who better than Stavros himself to explain? Take it away, Stav... "Okay. King Rudolph was a happy Emperor until one afternoon, when he was having his regular siesta. Instead of dreaming peacefully like any other day (maybe it had something to do with the fact that the King had just lost several games to the Queen), he found himself chasing after playing cards - cards that had actually become alive. So there he was, running around in the royal gameroom with the two sides of a card deck trying to trouble each other..."

Erm... yeah, right. What this all basically boils down to is that the colourful characters from Rudolph's pack of cards have escaped, leaving the cards blank and causing havoc in the palace. The card-creatures are divided into two factions - orange and purple - who are constantly battling each other, and it's Rudolph's job to enter the fray and get the little critters back in the pack where they belong. To the uninitiated player not used to the game's bizarre - and very subtle - nuances, Galactic seems like little more than a cute and colourful variant of the classic coin-op blaster Robotron but, as Stavros is only too keen to point out, there's a lot more depth to his game than that - it's like a cross between a hard-nosed blaster and the cutesy cleverness of Bubble Bobble.

The action takes place in a small, smooth eight-way scrolling play area where the card-pack baddies battle it out with Rudolph caught in the middle. The portly monarch whizzes around in all eight directions, avoiding the bullets and chucking out blank cards in which to trap the baddies. Once a baddy has been trapped in a card, it begins to fall towards the floor - catching it before it hits awards Rudolph energy. Alternatively, Rudolph can allow it to hit the floor, where it'll turn into a toy to be collected for points. When all the critters have been trapped and cleared, it's onto the next castle to do it all again.

Stavros feels that it's Galactic's sense of 'balance' that sets the game apart from the majority of modern arcade games. With the game's enemies divided into two coloured factions that are constantly battling with each other, there's plenty of scope for extra gameplay depth. Rudolph, for example, has not one but two independent energy bars, and can alternate between the two by touching one of the two coloured kings to switch to his colour. Using that system, the player can change over to a new energy bar whenever his current one is low, then build the dormant one back up again by collecting baddies. "Unlike most arcade





TIC

(Above) **If King Rudolph manages to catch all the ensnared playing-card characters before they hit the ground and turn into fruit, he's given a hefty 'Floor Dance Bonus' at the end of the level. And to mark the event the floor... er... well... *dances*.**



(Left) Galactic is packed with lots of little bonuses and surprises, just a fraction of which you can see here.

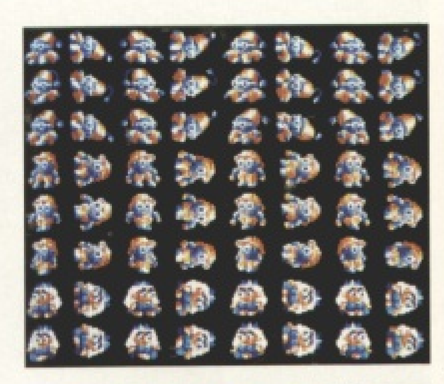
games, Galactic is not about one person against everyone else," says Stavros. "You're trying to survive and keep a balance between the two teams."

But like all the best cutesy coin-ops, Galactic doesn't stop there. There's no end to the different bonuses, warps and secret gameplay things - later on, for example, the castle's floor (which also acts as a ceiling, as the play area wraps around) is made up of different types of brick, which do bizarre things to objects that land on them. By using a special brush, Rudolph can earn mega-bonuses by painting the floor to the desired pattern, and so on. Later levels take place under water, while every now and again there's a bizarre interlude called the Royal Love Chase, where Rudolph must survive as long as he can without being touched by any of the fat Queenies who chase after him. Weeiiiird...

To be honest, I probably haven't done a very good job of explaining all this and by now I'll bet that you're still looking at the screenshots and scratching your heads and going "Wha...?" But hey! Look at it from my point of view - this is a seriously different and off-the-wall game which is, more or less, exactly what Stavros has been aiming for all



along. "This is my answer to all the people who complain about unoriginal shoot-'em-ups. Nemesis has been done a million times, but there's never been anything quite like this. I wanted to do a shoot-'em-up without violence. Not like Bubble Bobble, but still cute." Claiming that it's based partly on arcade classics like Defender and Pengo, Stavros goes on to explain that Galactic was originally intended to be a coin-op - hence the game's look and feel - with the Amiga version written initially as a simple demonstration of the ideas involved. But it grew and it grew and now here it is. It's a funny old world, eh?





Galactic's almost finished now. All that's left for Stavros to do is put in a two-player mode and hunt down what's left of the bugs. Although the game's without a publisher as yet, Stavros has been involved in top-level negotiations with a number of big name firms, so watch the News pages for further development on that score. To listen to Stavros extol the technical virtues of the game, however, it's difficult to understand why it hasn't already been snapped up. "There's absolutely no limit to the amount of sprites I can put on screen. The whole thing is in 32 colours, with a further 128 colours for the text. It's got six channel sound, and the game runs in 50 frames all the time, so it never slows down. In short, it's technically the most brilliant game I've ever seen." The man's modesty knows no bounds...



PROJECT: Galactic - The Vision Game
PUBLISHER: Under Negotiation
DEVELOPER: Stavros Fasoulas (Design, Programming, Graphics, Sound Effects)
Jussi Pietila "Bruno" (Music)
Antti Toivainen (Sound Effects)
INITIATED: October 1990
RELEASE: TBA



(Left) One idea being kicked around at the moment that may not make it into the final game is construction, where squaddies can be ordered to build anything from a machine-gun nest to a munitions factory, again all controlled via couple of mouse clicks. Both Andy and Andrew share fears that this element, although adding a greater depth to the gameplay, may bog down the game's fundamentally knock-about nature. As Andrew says, "It's something we don't quite know how to fit into the gameplay. It makes it all much more complex."

(Far right) According to Andy, "I've tried to make Rookies as 'icon-less' as possible." Thus all the player normally sees is the game window containing the action and his mouse's pointer. However, move the pointer over a rookie and a small information panel appears, detailing the rookie's health, weapon carried and ammo left. Likewise, select a group of squaddies and click on a cleared area of land and a list of possible buildings that can be constructed appears (although this feature may not make it into the final game).

ROOKIES

"Upchurch, you 'orrible little man! Get darn to Virgin Games and report back on their new arcade strategy game. Faaaaall Aaart!"

"Lemmings with missions" is the best way to describe Rookies. Well, that's according to programmer Andy Green, anyway. First impressions are of a strange brew of Powermonger-ish strategy and viewpoint (but no bizarre sheep-related sex aspect, thank goodness) blended with Lemmingsy ease-of-use and cutesy animations.

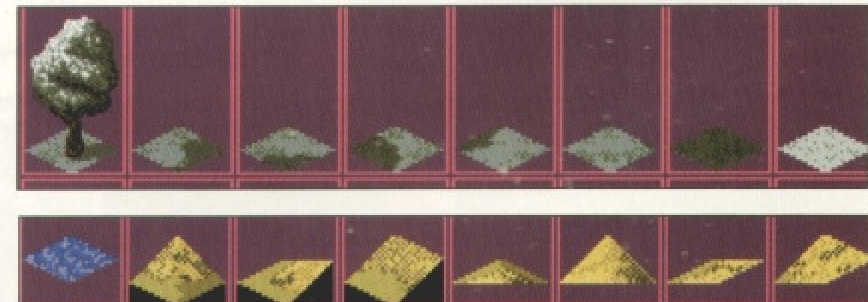
The player assumes the role of a commander in charge of a platoon of hard-as-nails raw squaddies. They'll do anything you want, no matter how dangerous, whenever you want because, to put it bluntly, they're thicker than a lorryload of short planks. This goon squad would make a slug look intellectual.

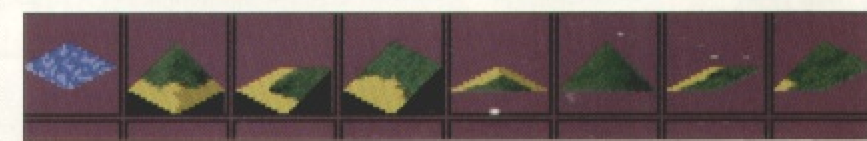
The game consists of a series of 'missions', each set on a remote enemy-occupied island (which provide a natural boundary to the action) and involving all manner of military-style manoeuvres, ranging from straight-forward one-on-one rucking to stealthy covert operations. One mission even has your lads spending the whole time running about trying to avoid napalm attacks from passing enemy jets. The number of rookies in the squad varies depending on the nature of the mission and the difficulty level selected.

Andy has been working on Rookies on and off for the past two years or so while also programming in-house full-time at Virgin Games. "This is all being done outside of my job at Virgin," explains Andy. "It's done at night, in the morning, at the weekends - whenever I get a chance. It's a labour of love, really. I just want to try and turn out the best game I can."

Andy first showed the game to Virgin back in September of last year. Since then, helped and hindered by the sage comments of Andrew Wright (Virgin's marketing manager), the game has changed quite radically. "It was a lot more advanced then than it is at the moment. Since then I've taken it to bits and put it back together again and improved a load of the routines."

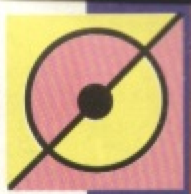






The missions take place on a number of islands in a variety of weather conditions. As well as the typical lush green landscape there are snowy and desert terrains. Each subtly affects the way the game is played.

Everything is mouse controlled using a clever interface that allows the player to perform a whole range of combat actions quickly and simply without cluttering the screen with banks of icons or menus. There are two ways of moving your squad around the battlefield. First off you have to 'select' one or more rookies by clicking on them. Then, you can move them by clicking somewhere else on the landscape or using a joystick or the keyboard to direct them.



The former 'click-n'-point' method is fine for most situations but when trying to negotiate a minefield or an electric fence the precision afforded by the latter is essential. As Andy points out: "Left on their own the rookies will take the shortest route and the shortest route often'll get them frazzled."

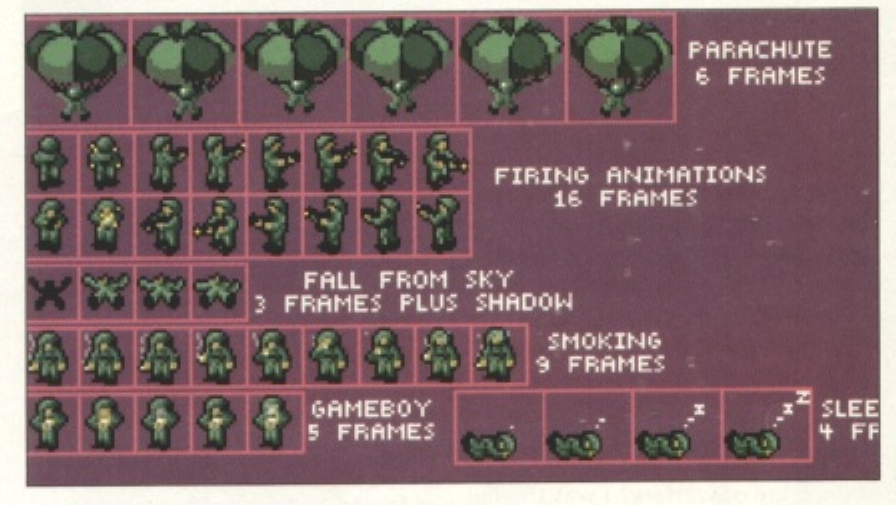
The 'click-n'-point' mode also has other drawbacks. "As the rookies try to find their way across the landscape often you'll find some of them get a little left behind," explains Andrew [Wright]. "You can have like this battle going on - and this has happened to me lots - and there'll be like nobody left, perhaps just a couple of guys shooting it out. And then this guy'll walk out from nowhere, almost like he's saying 'Hey, what 'appened?!' He's got there too late and missed the fight!"

Combat is handled in as simple a way as the movement. You just select a man or men from your team and then click on an enemy trooper or installation. Your rookies will then lay in using whatever weapons they're carrying. "The final game's going to have it so that you'll be able to click on your people then click on a building and they'll blow it up. If they've got flamethrowers and you click on a tree then they'll go and torch tree," explains Andy.

The nice thing about the enemy is that they behave totally realistically - or as near as damn it. For example, you can hide behind buildings and bushes and as long as you're not in the line of sight of the enemy then they won't know you're there. It's the sort of thing that sounds easy to do in principle but was actually tough to sort out. As Andrew recalls: "There were early versions of this game where you'd be standing around and you'd hear 'Kapoowww!' and the enemy guy would've shot you from the other side of the island because he could look too far. They'd literally pinpoint you from the other side of the island - it was like a sniper attack." Andy has now altered it so that the enemy squaddies can only see a limited distance.

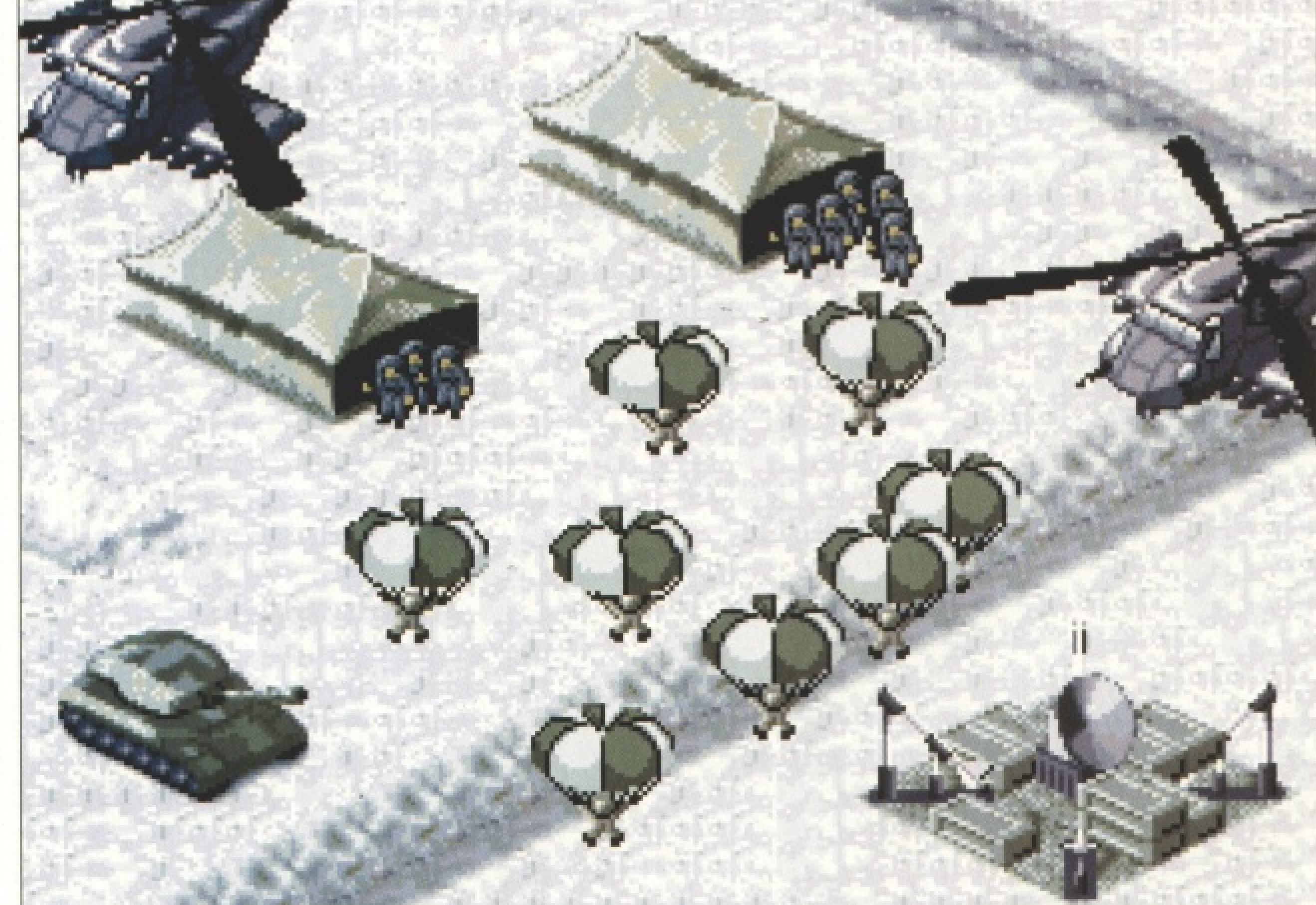
The first few missions are



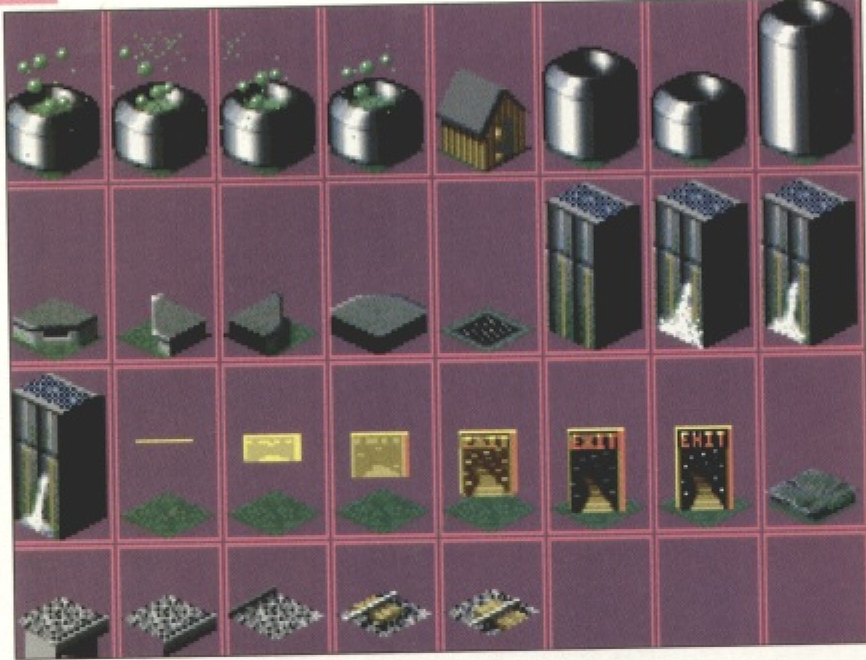


(Right) Half the fun of Rookies comes from the brilliant animations of the little squaddies. Take the way they get to the warzone, for example: "They'll parachute in, be dropped in by helicopter and sometimes they'll just fall from the top of the screen and crash into the ground," says Andy.

Even when they're left standing around they keep getting up to mischief. "They smoke, they go to sleep if you leave 'em too long, they look around, they go for a pee if they're standing near a tree then come back," explains Andy. "And they'll whip out their Gameboys!" chips in Andrew.



(Left) One of the game's cleverer touches are the 'spies'; camouflaged undercover agents who move silently across the landscape, invisible apart from a slight rippling effect (a bit like the Predator's invisiblity suit). Spies can be sent into the enemy's encampment to cause all kinds of mayhem and distraction. If one of shot hits them, though, the camouflage is lost and the spy becomes as visible as any other trooper. Of course, the enemy have spies too... "Occasionally you'll have one of these things come tearing out of the bush, grab one of your blokes, drag him off and you'll find him later, hanging up dead," grins Andrew.



(Left) The landscape is built Populous-like from basic terrain 'building blocks'. "Getting the rookies to interact properly with the landscape was a real pain," comments Andy. "It's all proper isometric 3D. The rookies go behind trees and things and it all works down to the pixel. The whole game basically arose from the graphics system. I wrote this bit of code that just displayed this view and the game grew from there."

guys jumped out from behind the trees and ambushed them. You can do all sort of ambush tactics like that." Hmmm, Montgomery would've been proud of you, Andrew.

Given Rookies detailed and complex player/game interface, it's a surprise to learn that it was all written on a popular Amiga assembler (HiSoft's Devpac, to be precise) and not some fancy development system like PDS or SNASM. "I started work on the Atari ST but soon switched to the Amiga. I've used the blitter quite a bit and the mission intro screens are going to be overscanned. At the moment the screen updates once every four frames [i.e. twelve times per second] but I know it can go faster with a bit of tweaking," explains Andy.

With the game just a couple of months of tweaking away from completion, Andy sums up what he's trying to achieve with Rookies: "I'm just trying to make a fun game that's all. Take your brain out and play it. Lots of violence, lots of explosions, lots of..."

Erm... "Killing", I venture?

Andy ponders upon the word for a second, then a strange Hannibal Lectorish look descends upon him. "Yeah," he replies, slowly licking his lips.

intended to be fairly straightforward 'You vs them' shoot-outs just to get you used to the game controls. "It's kind of half tactics and half shoot-'em-up," points out Andy. "If you want to say 'Just go there and blow the Hell out of 'em' you can or you can try and get round the back of them and shoot them as they go for a pee and that sort of thing." But as the game progresses all-out face-on war quickly becomes a redundant strategy. "If you put all your guys against all their guys then you'd lose every time because they get much better at fighting than you," says Andy.

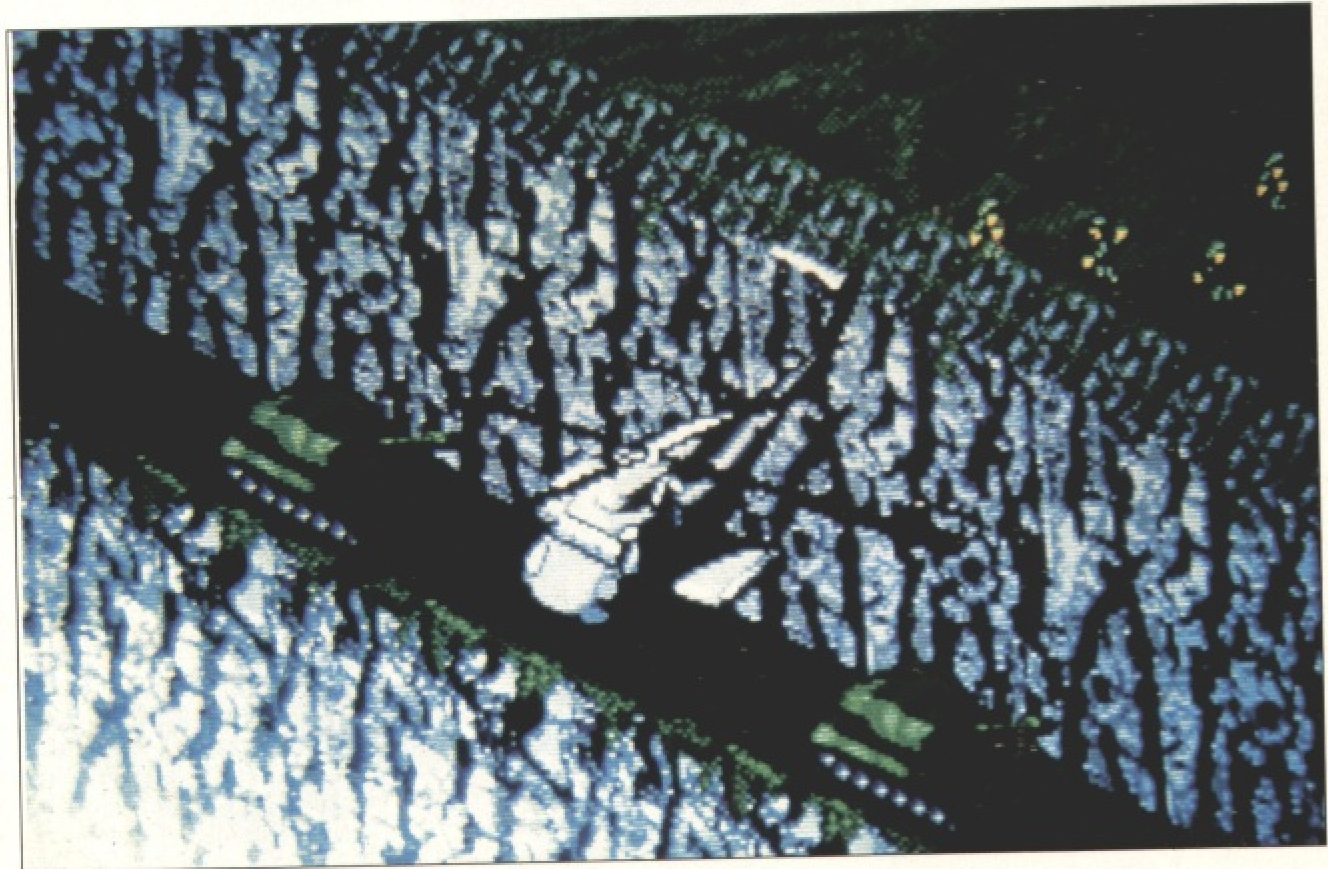
Andrew adds: "We had a guy in to talk about the game's packaging yonks and yonks ago and he said [Andrew now puts on a rather sad 'posh' accent] 'How did you get all your knowledge of warfare? I was trained at Sandhurst and you're doing the left-flank manoeuvre there. Where did you learn that one from?' You find you tend to intuitively learn and use proper battle strategies just because it's the only way to do it."

But it's important to stress that in Rookies' case strategy doesn't equate to turgid boredom as can so often be the case. What about this winning combat tactic, for example, as related by Andrew: "When I started messing around with the game I thought 'Right, I'll hide this guy behind this hay bail and I'll hide this one behind this tree'. So, I hid all my guys except one who I sent out to go 'Ner-ner-ne-ner-ner!' at the enemy. He then ran away and they're all chasing him and then all my

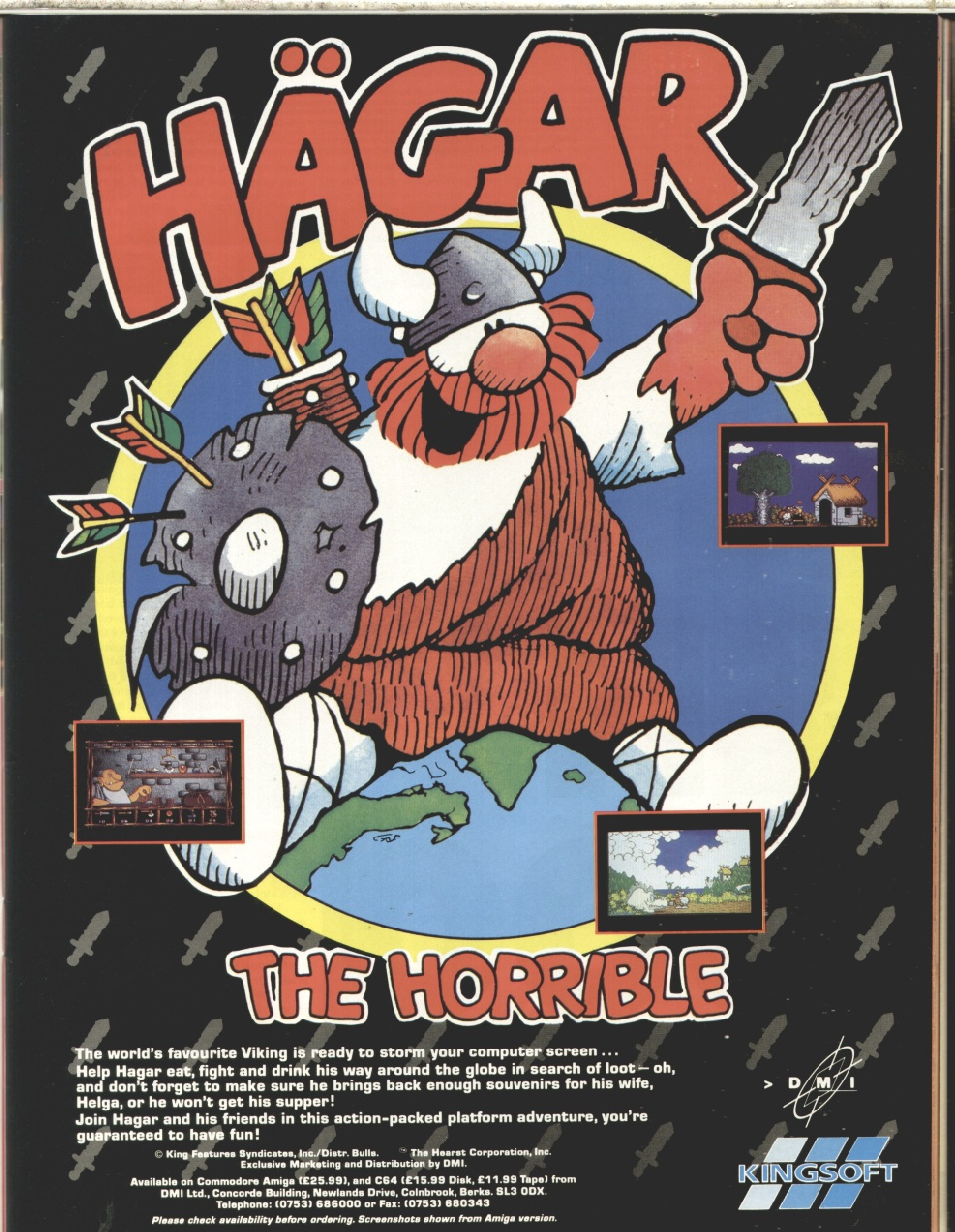


(Above) Andy Green taps away at his Amiga programming Rookies. Don't be fooled by that passive expression - this man is dangerous!

PROJECT: Rookies
PUBLISHER: Virgin Games
DEVELOPER:
Andy Green (Programming, Design)
Andy Jones (Graphics)
Teque London (Sound)
Andrew Wright (General mickey taking and hassling of Andy)
INITIATED: Summer 1990
RELEASE: July 1992.



(Left) The missions vary wildly in content and aim but they all have one thing in common - action! Here 'Our Boys' can be seen attacking a chopper-protected convoy of tanks with grenades and mortar bombs. Mortars are just about the most powerful weapon the rookies can use, but they lack accuracy. The rookie'll waste a couple of shots to find the target's range before hitting home.


HÄGAR
THE HORRIBLE
The world's favourite Viking is ready to storm your computer screen ...
Help Hagar eat, fight and drink his way around the globe in search of loot – oh, and don't forget to make sure he brings back enough souvenirs for his wife, Helga, or he won't get his supper!
Join Hagar and his friends in this action-packed platform adventure, you're guaranteed to have fun!
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Please check availability before ordering. Screenshots shown from Amiga version.
> DMI
KINGSOFT



EH? 600?

That's right! In the month the Great God Commodore unleashes its latest awesome creation upon the World, us nosey sods here at The One thought we'd get hold of the new super-concentrated Amiga A600, have a play around with it and generally just find out if it's any good or not. This, to not put too fine a point on it, is what we found...

There's a new Amiga in town. It's name's the A600. And the philosophy behind it seems to be that of these new concentrated 'Micro' washing powders - well, sort of. For a start it won't leave your whites shining bright at a price that's right. What I'm getting at here is that, while previous Amigas - right up to the trusty 500 which you probably own today - have always been a bit on the large and clunky side, the new 600 is considerably smaller - so small, in fact, that to the untrained eye it doesn't look much like an Amiga at all. If anything it looks like a console with a keyboard - and given the unprecedented ferocity with which the likes of Sega and Nintendo are attempting to lure UK gamesplayers away from the Amiga to their less versatile, more flashy machines, this subtle design change probably wasn't entirely unintentional.

Oh, it's a sad state of affairs alright. Public exposure and subsequent popularity of the 'new wave' of consoles is currently skyrocketing, and rumours have abounded for months that Commodore would be entering the fray with an Amiga-based cartridge console of its own. Perhaps disenchanted by the awful failure of its attempt to do something similar with the 8-bit Commodore 64 (you can now pick up a C64GS for under £30 in the high street), Commodore's obviously decided not to go the whole hog and, though the A600 may have the appearance of a console, it is definitely still a computer. It seems like a sound ploy - give the Amiga a trendier feel by making it look more like a 'toy', while retaining the games flexibility that only a keyboard and disk-based software has to offer.

There is, however, a bit of a problem. At a retail price of £399.99, the A600 is actually more expensive than current A500 bundles, and it's over twice the price of the Megadrive and Super Nintendo. The fact that it's now much smaller only make the machine seem more over-priced. Given the choice, it seems logical that Little Johnny's parents are always going to go for the far cheaper machines (and the one that seems to be getting all the coverage in The Sun lately).

So as to the question "Is this new Amiga going to give the consoles what for?" the answer is potentially it could, but certainly not at this price. Is it the future of the Amiga, though? Well... maybe. It seems logical that if the A600 starts to take off, Commodore would start to phase the old 500 out over the next few years, making way for the next stage of the machine's evolution. That, however, is all speculation at the moment, and it's down to Steve Franklin and his Kommodore Krew as to what happens next.

But that's enough of all this speculative nonsense. History's proved that nobody can ever accurately predict anything (the break-up of the Soviet Union, the re-unification of Germany and Sunderland making it to the FA Cup Final), so it's best to leave it at that and concentrate on the hard facts.

The A600 is, essentially, the same machine as the old 500 in a different case, with a few nips and tucks here and there. Like the 500 Plus, it comes with 1Mb of memory as standard (yet another indicator that the 512K game is fast becoming a dinosaur), and if you're willing to invest an extra £100, you can get the 600HD, essentially the same machine but with a built-in 20Mb Hard Drive (the model pictured here).

It's obviously a much smaller machine (surprisingly small in fact. When you actually see one it looks more like Tomy's My First Computer rather than a serious games machine) - a concession made by lopping off an entire third of the keyboard area. The numeric keypad, which was always a semi-redundant luxury at best, is now a distant memory. But the internal workings that were housed under that keypad have had to go somewhere, and cramming them into the smaller space has meant that the machine's bulkier and far less sleek than the 500 - a breeze block with a keyboard isn't a bad description.

Another by-product of the machine's new, more efficient casing, is that the peripheral ports have been re-jigged. The most interesting change is that the there's now no expansion port (the thing on the left-hand edge of the machine). As a result, you're going to be a bit stuffed if you want to plug in a hard drive (that's why you can buy a model with one already built in), an Action Replay cartridge or the new bolt-on CD drive when it finally arrives, though theoretically you could re-design the add-ons to use other ports instead. This omission, coupled with the thoughtful inclusion of a built-in TV modulator for the first time, can only confirm that the A600 is aimed directly at gamesplayers rather than the high-end sprocket-heads.

Though not having an expansion port is a bit of a pain, it's hoped that the new slot that's been put in its place will more than make up for it. The Smart Card is the latest and most serious effort to date to stamp out piracy - Ocean's recent failure with the supposedly pirate-proof dongle for RoboCop 3 (the game turned up on the pirate network almost immediately after its release) just goes to show that pirates will stop at nothing to copy a game, regardless of how much damage they may be doing.

The Smart Card, however, is about as close to Fort Knox as an anti-piracy system is ever going to get. The theory is that, when a game is released, portions of the data are kept on the non-copiable card, rendering the disks themselves useless unless the card is inserted to complete the loop. It's one thing for a hacker to break through a game's protection system - it's quite another for him to completely replace sections of code he can't pirate. On paper the system seems watertight, but of course it depends entirely on software publisher's willingness to produce card-compatible games. Again, we're getting into the realms of speculation, so we'll just have to wait and see.

The general opinion of us here at The One, then, is that the A600 is a good little machine. The smaller, more compact design does a lot to help the Amiga look like the games machine that it is and if the smart card system takes off it can only have a positive effect. There are a few niggling worries, like the new 2.05 DOS version the machine uses - any 500 Plus owner will tell you the horrors of games not working because of DOS incompatability. Now that that particular problem has just started to die down, yet another new DOS could well be the nightmare starting up again.



REVIEWS

June 1992

THE SCORES

All elements of our games are rated out of a possible maximum score of a hundred. But what do the scores actually mean?

0-25	Rubbish. Offensively low quality.
26-49	Below average. Not acceptable by today's standards.
50-60	Above average. But still plenty of room for improvement.
61-70	Fair to good. Lots of nice points, but in no way perfect.
70-80	Pretty smart. Above accepted standards.
81-90	Extremely good. Top notch impressiveness.
90+	Simply excellent. Breathtaking.

THE OVERALL SCORE

Obviously, at the end of the day, when all is said and done, the Overall figure is the best gauge as to whether the game is any good or not. While representative of the elements, it is not an average of the other scores. That's why it isn't called THE AVERAGE.



JIM DOUGLAS
Maybe it's his forthcoming holiday. Maybe it's his love of software. Or maybe it's Big Mike The Publisher's suggestion that he ought to get his finger out. Who knows why, but Gentleman Jim has gone into overdrive this month, reviewing and rating a massive EIGHT games!!! So whether you're planning the purchase of a stunning strategy game, a racing romp or a perplexing puzzler, Jim's your man - you lucky people.

DAVID UPCHURCH
Dave is definitely the thinker of the group (he went to university, you know) and so he's been dealing with the fantastically lofty intellectual games like Floor 13 and, er, Jim Power. Strangely he fitted into the role of a devious, trecherous backstabbing secret service sneak with ease. Bit worrying that.

GARY WHITTA
What a month it's been for tubby Whitta. Not only has he had the privilege of writing two of this month's cover features (the Team 17 interview and the Sensible Soccer review) but he's had the chance to review a wide variety of games from the crazy Wizkid through to the ultra-classy Dune. All he has to do is lose a bit of weight and he'll be a true software superstar.

JIM WILLIS
Phew again! We don't know how Jim does it, but he just keeps managing to shirk all his reviewing responsibilities. This month he was so busy off loading all his design work on someone else and going to the dentist, that he hardly laid out any pages, let alone came anywhere near the Amiga. You've got to admire the guy. What a pro!

OOPS!
In the frenzy of stick-snapping excitement that made up last month's Reviews Introduction page, we foolishly stated that Fire and Ice came from Ocean, when everyone knows that it in fact comes from Renegade. Apologies to all concerned. The person responsible had been flogged.

Love it or hate it, you can't deny that Kick Off 2 introduced one of the great joys of computer footballing to the world - aftertouch. Now it seems that everybody's doing it and Sensible Soccer is no exception. Holding a joystick movement a millisecond after the kick itself produces all sorts of results - you can lob, chip, bend the ball left and right or even come up with a combination via diagonal movements to produce some stunning shots.

SENSIBLE SOCCER

European Champions

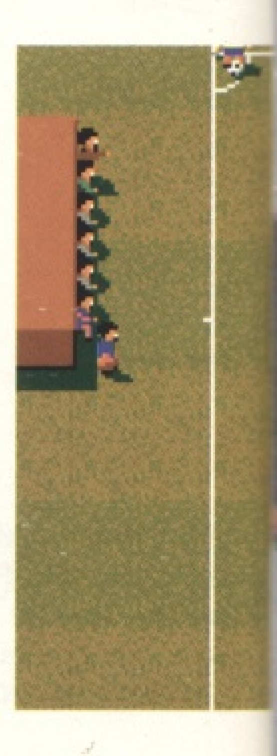
You've heard all the hype, read the ecstatic previews and generally waited with bated breath. Now Sensible Soccer's much-vaunted pretender to the Kick Off crown is finally finished and it's finally here. But is Gary Whitta sick as a parrot or over the moon with it? Over to you, Brian...

That's the great thing about soccer - there's always plenty of it about. The football season over here may just have drawn to a close but over on the continent, where players have to enroll in drama class before they're ilegible to play in the league, the fun's only just getting started. The European Championships are now just around the corner, promising to be bigger, better and more spectacular than ever with jolly old Eng-er-lund safely into the final eight. We wish Our Boys the best of British luck.

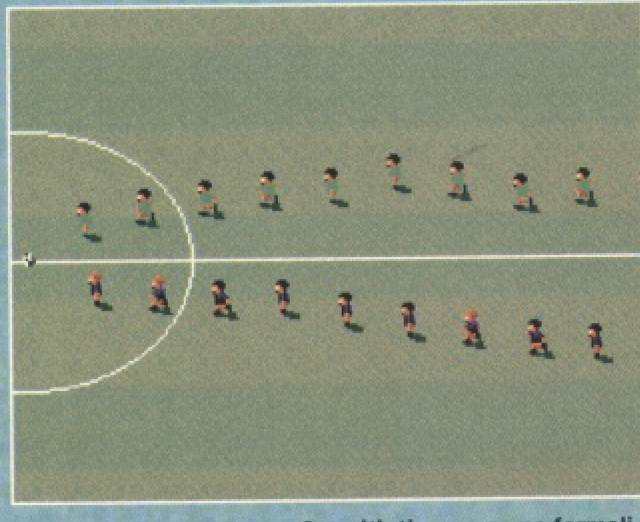
With such an epic soccer extravaganza (second only to the World Cup) looming, it's hardly surprising that so many companies, in a flurry of exploitative activity, are releasing soccer sims to cash in on the imminent bout of football craziness. Undoubtedly the game that's leading the pack is the second soccer game (after the 8-bit classic Microprose Soccer) from those ker-razy lads at Sensible Software (also responsible for this month's excellent Wizkid).

It's a game with a mission - to get right all the things that Kick Off 2 got wrong (there are some who consider any criticism of the Anco favourite to be a blasphemy, while others can't stand the sight of it - opinion is widely divided on the subject) and thus come up with the ultimate simulation of the time-honoured pastime. Have they succeeded? Well, if you're that desperate you can flick straight to the Verdict at the end, but hadn't you better read the captions to find out what it's all about first?

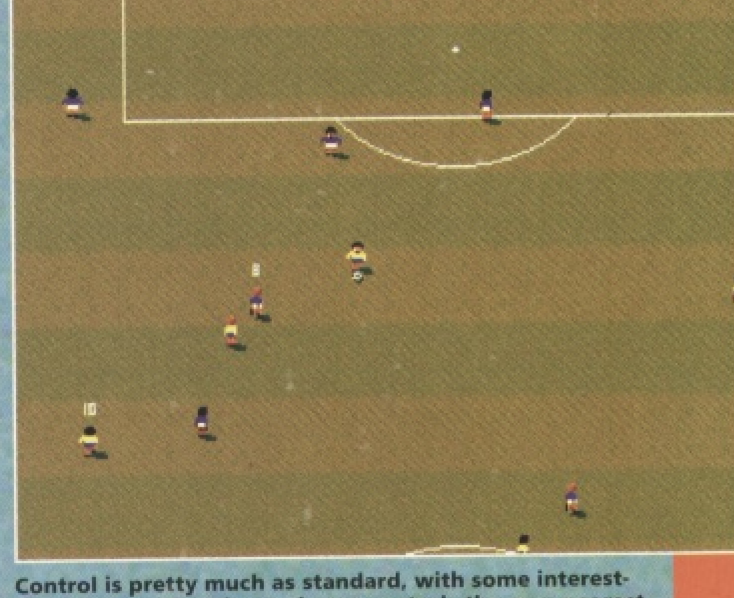
All set-pieces - corners, throw-ins, free kicks and penalties - are handled in the simplest way, with no fancy power bars, crosshairs or trajectory headings. Just point yourself in the general direction and hit fire to boot the ball or pass it. The normal rules of control apply.



As the game's subtitle suggests, Sensible Soccer has a decidedly continental flavour, with all league and tournament competitions set in Europe. Players can choose to participate in the European Championships, where national teams compete for the title, or three Cup tournaments - the UEFA cup, Cupwinner's Cup and European Cup, which pit the top club sides from domestic leagues around the EC against each other in competition for the coveted silver trophy. In addition there are two ready-made but fictional League competitions, one for national teams and one for the club sides. Players can even create their own custom league, with any selection of teams and variable rules - number of games, points for a win and so on.



Away, away away away... So, with the pre-game formalities over and tactics selected, it's out onto the park for the game itself. Amid a riotous roar from the capacity crowd, the two teams sprint out onto the pitch and line up for the traditional staring-out of the opposing side. Then it's into position for the kick-off and play begins. The view adopted is a similar bird's-eye one to that of Kick Off, although it's been slightly foreshortened (i.e. it's at an inclined angle as opposed to directly over the players' heads). Like Kick Off the players are more or less in scale with the pitch, although everything is smaller - the practical upshot being that the pitch isn't such a great sprawling wasteland, it's a much more compact affair. No matter where you are, you're always able to see either the centre circle, one of the sidelines or a goal area so there's no need for a radar/scanner thingummy.



Control is pretty much as standard, with some interesting wrinkles. The player always controls the man nearest the ball with the rest looked after by the computer. While in possession, the ball semi-sticks to the player's feet, making dribbling and fast turning easy. But you'll lose control if you try anything too drastic - stop dead in the middle of a sprint and the ball will just keep rolling. To kick, hold FIRE for a strong boot in the direction you're facing or use a gentle tap to pass to the nearest friendly player. Shot power and exact direction is handled automatically, making passing easy and instinctive.



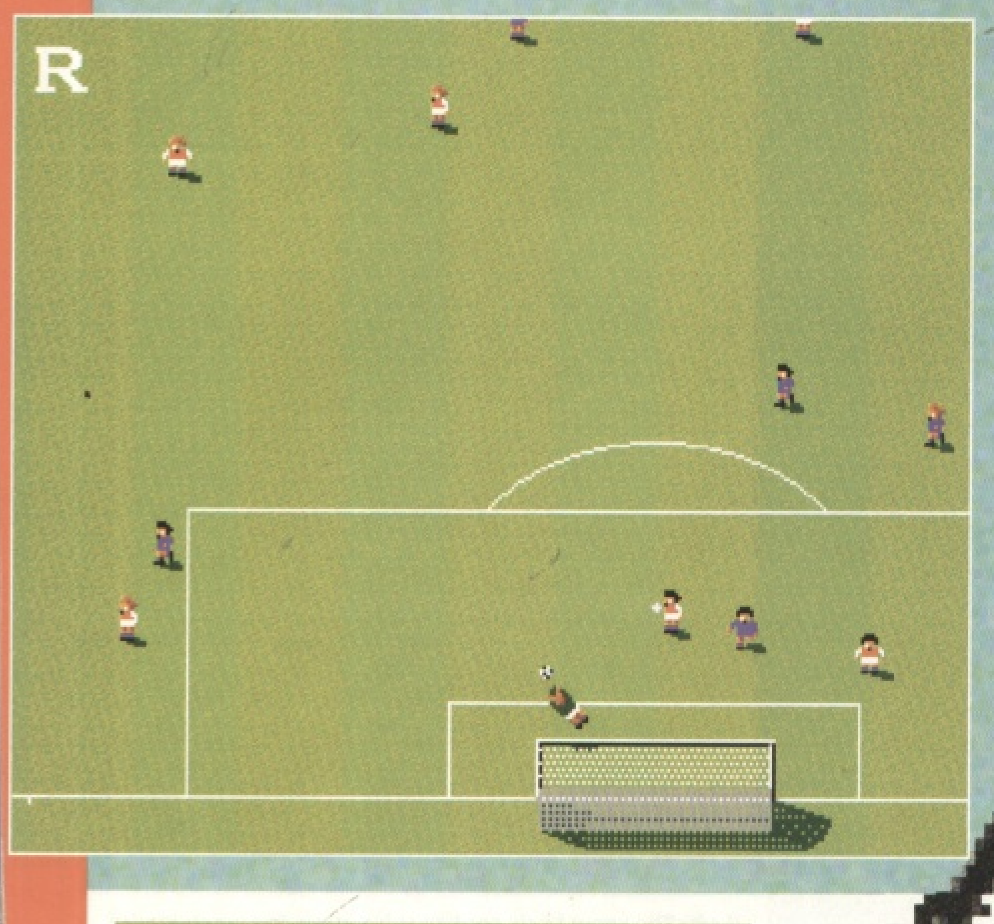


(Left) The same basic control rules apply for when you're defending, except that fire now produces a handy sliding tackle - ideal for relieving attacking opponents of that cumbersome ball. The referee won't hesitate to blow his whistle if he spots a professional foul, such as one off the ball or directly from behind. The slide also comes in handy for when you need a little extra burst of speed, say to get to the ball before the goalie for a quick tap into the net. It's even possible to apply a little aftertouch, so you can slide into the ball one way and knock it in a slightly different direction - ideal for jinxing keepers on the goal-line or getting past heavy defenders.

(Above) Keen football enthusiasts will have an absolute field day with Sensisoccer. Call up any team from the 98 National and club sides featured, and you'll be treated to a comprehensive screen offering detailed information on the club. The coach and all the players are named after their real-life counterparts, and a small face icon by each name indicates the colour of the player (black or white) and hair colour - fair or dark. Golden stars by some players' names (each team has a couple) indicate the side's top players. Believe us it's accurate - try it on a team you know well and see. In addition the home and away strips are on display. The neatest thing about it is that every detail is adjustable - the name of the team and names and appearances of the players can be changed so that you can keep your computer teams up to date with the real thing, or even make up a team of you and your mates. In true Kick Off 2 style, the home and away kits can also be redesigned to your taste, using a combination of colour schemes and shirt patterns.

(Above) Have a butchers at all the teams on offer - the larger of the two lists are the club sides, which include five English teams: Manchester United, Notts Forest, Arsenal, Tottenham and Liverpool. Unless you follow the leagues you're unlikely to have heard of most of the European clubs, though. These are the screens you come to when selecting teams for editing, for the leagues/tournaments or just for a single friendly. Any team can be human or computer controlled, so it's possible to pit two computer teams against each other to see how they fare - it's like being a scout.

(Left) A unique feature of Sensible Soccer is the Manager's Bench. You'll see it on the sidelines during play, with the Manager, physio and tracksuited substitutes all sitting there watching. But it's more than just a piece of graphical frippery - it can be summoned up whenever the ball goes out to play with a few quick joystick taps, giving the player access to player substitution and first-aid. If a player is badly injured in a tackle or otherwise, you can send the physio out to look him over. This course of action is a slightly risky one, as once the physio has been sent on, what happens next is entirely up to him. If the player's just mildly grazed a quick dab of the magic sponge should see him right but if it's a bad injury he may have to be stretchered off, leaving you to play on with ten men.



(Above) The goalkeepers in Sensisoccer (affectionate abbreviation) are completely computer-controlled, even in vital set-pieces like penalties. Theoretically this allows players to concentrate on defence but it can be frustrating to watch, powerless, as your goaly misses an easy save. But then that's the funny old game that is football (© J.Greaves) and generally the goalies work hard to keep their onion bag safe.

IFK GOTHENBURG 6-5 GALATASARAY

(Left) As on TV, the time elapsed (it's always out of 90 mins and adjusting match length simply changes how long each 'minute' lasts - in real time games can last 3, 5, 7 or 10 mins) and scores stay off-screen most of the time, only appearing when the ball goes out of play. Also like on TV, the score data is backed up by info showing which players scored and which minute they scored in.

		P	W	D	L	F	A	PTS
1	BAYERN MUNICH	8	5	1	2	13	10	11
2	AC MILAN	8	5	1	2	11	8	11
3	CELTIC	7	5	0	2	11	6	10
4	SAMPDORIA	8	4	2	2	9	6	10
5	BARCELONA	8	4	2	2	9	7	10
6	REAL MADRID	8	4	1	3	14	11	9
7	MONACO	8	4	1	3	18	16	9
8	MARSEILLE	8	3	3	2	15	14	9
9	LIVERPOOL	7	4	0	3	13	9	8
10	HJK HELSINKI	8	3	2	3	14	13	8
11	AJAX	8	2	4	2	10	11	8
12	SPARTA PRAGUE	7	2	3	2	13	11	7
13	MANCHESTER UTD	7	3	1	3	10	10	7
14	PSV EINDHOVEN	8	3	1	4	13	16	7
15	LEGIA WARSAW	8	2	2	4	8	9	6
16	BENFICA	7	2	1	4	10	12	5
17	COLOGNE	8	2	1	5	10	14	5
18	ARSENAL	7	1	3	3	7	12	5
19	KV MECHELEN	8	2	1	5	9	16	5
20	HAMBURG	8	2	0	6	12	18	4

LEGIA WARSAW 1-2 KV MECHELEN

NEXT MATCH | SAVE LEAGUE | EXIT

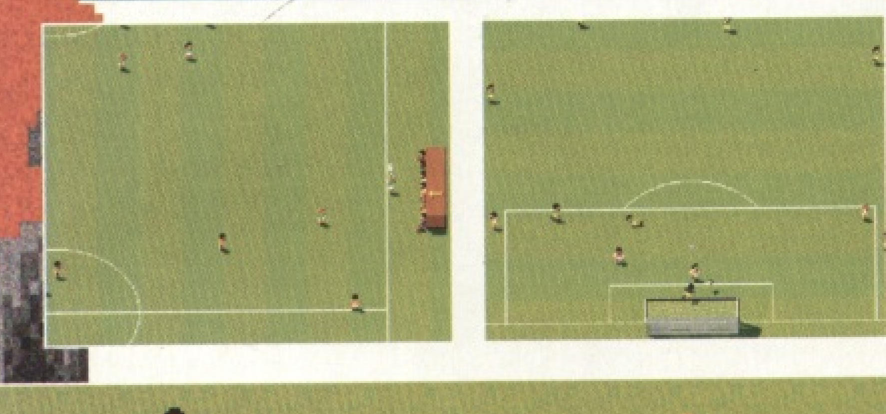
With a League underway, all matches between two computer teams are calculated by the program without the match actually having to be played, and the result flashed up immediately. You only ever see a match when one or two human players are involved.



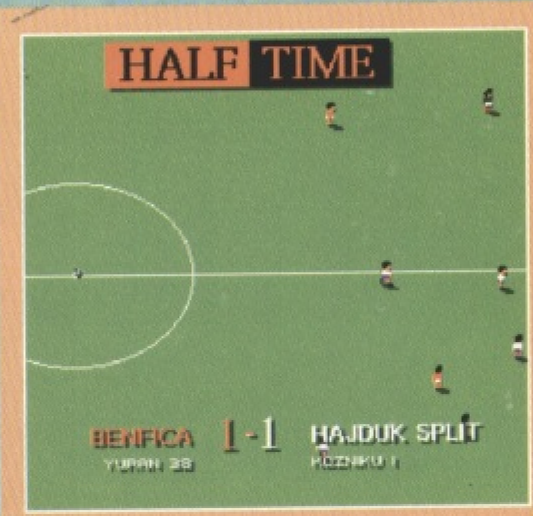
(Right) It's a goooaaaaaaaaaaaaaal!!!! The crowd goes wild whenever the ball finds its way into the back of the net and an Instant Replay follows, treating the scorer to a flashback of just how brilliant he was. In fact a Replay of the last ten seconds' play can be called up at any time, although there's no slow-motion facility. After the game the ten best match highlights can be reviewed (goals always take priority, but other great moments are included as well) and saved out to disk to impress your mates.



Sensible Soccer features no less than 12 different types of pitch to play on, dependent on what month of the year it is (definable prior to play). As well as a few variations on the standard summer-time pitch (the design of the grass stripes changes slightly, and there's also a sun-baked pitch for when the continental temperatures skyrocket), there are a few more severe surfaces. On the muddy pitch, for example, the ball is a lot more stodgy, so a slower game results. In icy weather players tend to slide around more and the ball's more skiddy. You get the general idea.









THE VERDICT

I'm gobsmacked. Sensible Soccer is just sooooo good it's unbelievable. This review'll sound a bit like a love letter but when the game's this good what can you do? For a start it's one of the prettiest and most compact soccer sims around, with players packing a surprising amount of character and animation for their size. Although it's the stylish graphics and presentation that impress initially, the gameplay takes hold surprisingly quickly. The control mode takes two minutes to get the hang of, and once you've got the basics the game's nothing less than a joy to play. The instinctive passing system allows for some amazing play - Sensisoccer actually feels and plays like real football. There's a real sense of teamwork and huge satisfaction when things go right. You can tell a game's got it right when the participants go "Oooh!" and "Aaah!" and pull silly faces, and Sensible Soccer has tension and atmosphere in spades, backed up by an impressive array of sampled in-game effects. The user-definable leagues and plethora of tournaments help to secure longevity, but I've a feeling that it's the two-player single game that will outlive the more long-winded options - this is a game that's destined to be pulled out of the cupboard for a quick bash for a good few years to come. As for the big question: Sensible Soccer looks, sounds, plays, feels and - yes! - IS better than Kick Off 2 - and just about everything else on the market for that matter. So far as I'm concerned, every other football game is redundant as of now. Don't believe me? Just buy it and see..



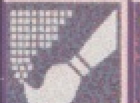
LEGEND

Publisher: Play Byte
Developer: In-house

£25.99 Out Now

Keyboard/joystick/joypad

MEMORY	DISKS
512K	2

GRAPHICS

74%

SOUND

85%

PLAYABILITY

84%

LASTABILITY

80%

OVERALL
79%

THE VERDICT

Legend is a fine game. Steering refreshingly clear of traps that so many so called "advanced" role players jump headlong into, it presents a realistic, attainable challenge, with plenty of sub-games to keep the action moving along. Far too often is the player presented with such an awesome task in games like this that he doesn't really know where to begin. Thanks to some thoughtful game design, however, even a novice Role Player will, at the very least, understand what is loosely expected of him, even if completing the tasks is another matter.

The magic system deserves a special mention for it's entertainment value. Absolutely fiendish potions can be mixed by the character blessed with enough knowledge, and used with great effect in the most unlikely situations.

With superb presentation throughout, and filled with nice touches (even allowing the team's musician to play one of eight different tunes to keep the party's spirits up) Legend is damned good, and should be

A thousand years ago, when magic was wild and new, there was the time of the great Legend...

Wearily donning his leather armour and his sworde of littil valyew, Jim Douglas ventures into the kingdom of Legend, and wonders if there's anything new in fantasyland this month.



Each town visited has a number of places worth visiting. Heading straight for the tavern is not quite the waste of time that it seems, as Barkeeps are a particularly good source of information. The Apothecary is the place where the group's magic user can assemble the bits and pieces needed to mix spells, while the Artificer trades in all items that the Blacksmith doesn't. The design of the menus throughout

Jim Longlocks of Lundone may look like a bit of a tasty fella in a fight, but his woeful lack of experience threatens to let him down in tough situations. Distinct from loads of FRP games where the individual abilities are really rather difficult to develop once randomized, Legend allows the player to give a sort of turbo boost to some features by use of the four elements in the bottom left part of the screen. Basically, in especially fraught moments, these elements can be juggled to help the player through, shutting down some intelligence and charisma, for example, in order to get through a hairy fight.

(Left) Here we pretty much have the tone set for the whole game. Crackling fires and becloaked beardies telling tales of long ago. Actually, this is a rather nice way to open the game, as the man is about to explain to his awestruck audience the heroic feats which the four excellent warriors performed in order to rid Trazere of its problems. The sequence that follows competently sets the mood.



Strange, isn't it? While gamesplayers the world over seem quite content to accept that whenever they purchase a space shoot-out, the plot will involve them forever being cast in the role of saviour of the earth, doing away with the evil hordes of some twisted galaxy-conquering baddie. And whenever they buy a beat-'em-up, it's always taken as read that their ultimate goal in life is to rescue their girlfriend from the henchmen of some greasy crime lord.

So why is it so difficult to accept that every single fantasy role playing game on God's Earth involves a once quiet and happy land being terrorised and sacked by some mystical force, with the player's party of magic users and warriors being the only individuals who can set things right?

Possibly because when you're breaking a chair over some hoodlum in a bar or sending a tungsten-tipped explosive charge up the exhaust of some enemy spacecraft, your greater goal isn't as important. But when you're entering into long-winded battles with monsters encountered, frankly, a thousand times before, and trudging over marshland in the search for Asdar the faith healer, it would be nice to think that it all had a more inspiring end than vanquishing the forces of evil from yet another valley with a stupid name.

Legend, being Mindscape's first fantasy release since the love-it-or-hate-it Moonstone has got rather a lot to prove, if only to live up to the wild claims on the back of the box. For the record, it's the land of Trazere which is in trouble this time, as its inhabitants are turning into monsters and destroying the place. And only four adventurers can help...

Creepy, Kooky, Ooky, Spooky!



They do what they wanna do...

But not now that they've been evicted! Morticia, Lurch, Granny, Pugsley and Wednesday have gone back to their creepy abode to regain possession.

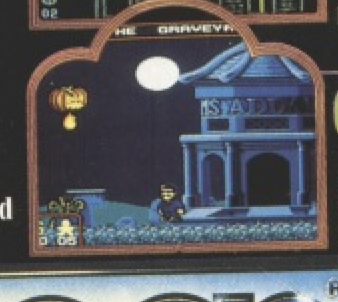


say what they wanna say...

But not now that they've disappeared! As Gomez you must find your loopy loved ones in their spooky mansion house.

play how they wanna play...

But watch out for Tully - he plays mean. Tully is the trecherous lawyer intent on stealing the family fortune and who has many a dirty trick up his sleeve.



dance how they wanna dance...

And you'll be shakin', rattlin' and rollin' when the spikes, monsters and ghosts save the last one for you! If you solve the puzzles and follow the clues you might just save the Addams Family so that they can...

Live like they wanna live!



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As is par for the course with this type of game each level culminates with a fight to the death between Mr Power and an overgrown alien baddy, all of which are as deadly as they are ugly. For these special encounters Power dons his jetpack suit to give him greater mobility in attack. Each end-of-level guardian has a weak spot and the key to success is finding out what it is.



JIM POWER IN "MUTANT PLANET"

"I've got The Power" screams David Upchurch in a rather sad way as he reviews Loriciel's topper platform blaster.

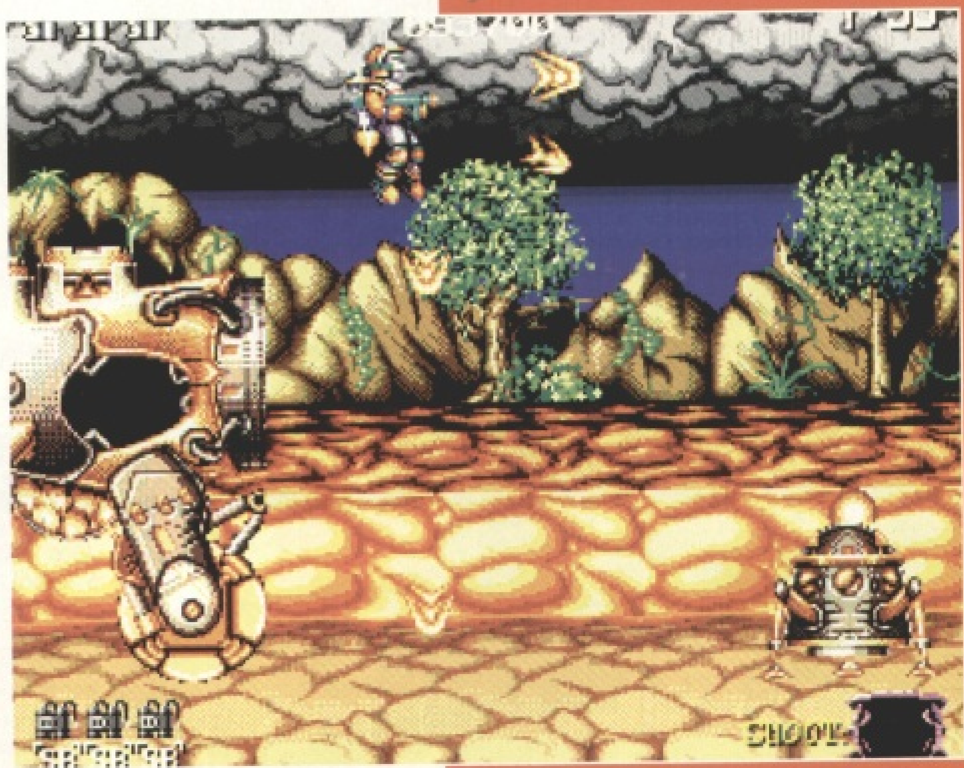
If you think 'Vulkhor' is the noise you make when you vomit, think again. Vulkhor is, in fact, the name of the Galaxy's most hideous alien criminal, a fiend with a mind so warped he actually finds Les Dennis funny. Not a nice man, I'm sure you'll agree. Insane for power, his latest scheme is to kidnap the President of Earth's daughter, Samantha, and hold her to ransom. The price? The newly-constructed Ultimate Weapon, a device capable of crushing billions of lives in one fatal stroke.

The boasting Vulkhor has, like all good villains, revealed where Samantha is held hostage - on the Mutant Planet, a place so hostile and so infested by vicious lifeforms that no human has ever returned from there alive. But Samantha has to be rescued - the Ultimate Weapon in the hands of Vulkhor is too awful a thought to contemplate. Only one person has the guts to rescue her - Jim Power, "the man of all dangers" (according to the poorly-translated manual). The adventure begins...

The player, as you might have guessed, controls the hero Jim Power. The game takes the form of five levels of scrolling runny-shooty platform action, with occasional horizontally-scrolling shoot-'em-up interludes. Gameplay-wise Mutant Planet holds few surprises but it's all done so superbly that you find you don't really mind that much - you're too busy trying to stay alive to ponder on such trivialities as originality!

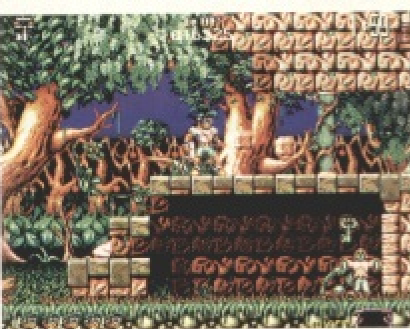


(Right) Two out of the five levels give Jim the chance to rest his plates of meat by kitting him out with a jet-pack for some airborne horizontally-scrolling manoeuvres. So now instead of running, shooting all the baddies, Jim finds himself flying along, shooting all the baddies. These levels are very reminiscent of US Gold's ageing coin-op conversion Forgotten Worlds - but with playability.

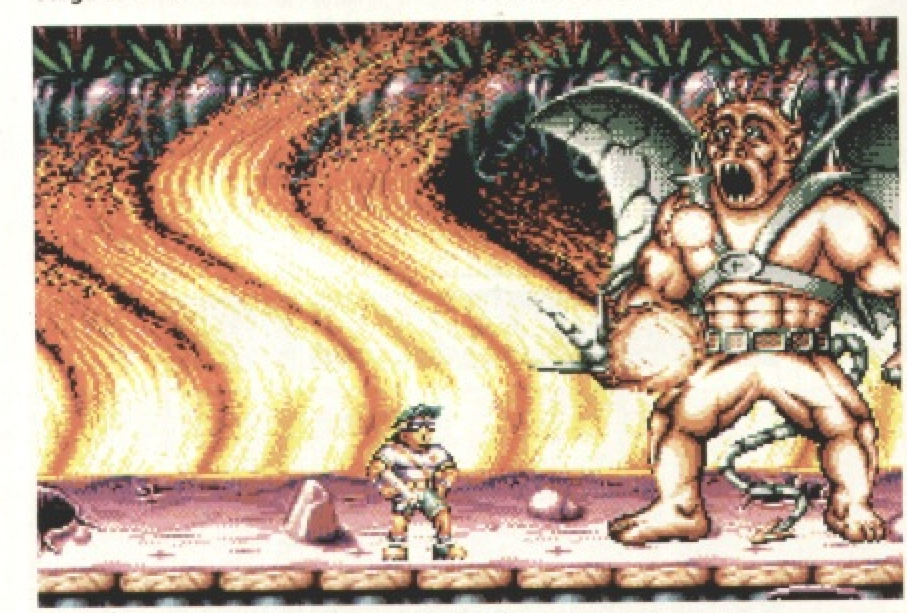




Before the start of each level the player is shown this none-too-helpful little map, with an arrow showing the zone they're about to enter and the terrain they've covered so far. It serves absolutely no purpose whatsoever but makes for something to look at while you're waiting for the next stage to load.



As Jim Power walks along, his trudging footsteps occasionally cause magical gems to spring from the ground which Jim can then pick up and use later to buy weapon upgrades on the obligatory shop screen. Keys are also very important as they open doors and secret rooms.



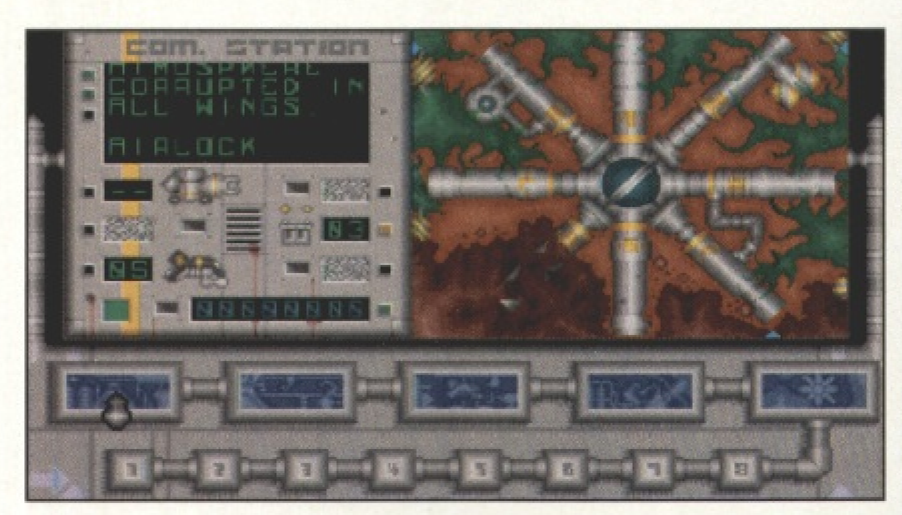
(Left) Weapon boosters can either be bought from the occasional shops using the gems collected along the way or, more conveniently, by picking up the icons released by shooting special metal pods. These relief pods have been sent from Earth to aid Jim in his quest. Thankfully Jim doesn't lose any of his weapons' upgrades when he dies, which helps prevent too much hair-tearing frustration. There are also icons to award Jim more time to complete the level, limited invulnerability, extra smart bombs and extra lives.

(Above) Halfway through each level Jim gets a respite from zapping man-sized foes and gets the chance to tackle a mini-guardian, a sort of 'Son Of End-Of-Level Meany'. Though impressive looking, they tend to have rather feeble attack modes and predictable movement paths and are not too difficult to kill.



THE VERDICT

If ever there was an Amiga game written with eventual conversion onto the Megadrive in mind then Mutant Planet is it. It's so slick it makes you sick. Everything has been tweaked so that it's as polished and impressive as can be. Graphically it's a real stunner - the fast multi-level parallax scrolling is, quite simply, amazing - though the animation on some of the enemy sprites leaves something to be desired. It's a very colourful game too, perhaps a little too much so at times - I was frequently tempted to turn the colour on my monitor down! Sound is excellent too, with a nice in-game tune warbling away accompanied by suitably meaty thump-n'-crump sound FX, plus a metallic voice calling out the names of the power-ups as you collect them. It's a pity that Mutant Planets quite so technically polished because in comparison the gameplay seems rather drab. It's not that there's anything particularly wrong with it, it's just that it's so... uninspired. Still, that's not to say that I didn't find myself hungering for another go as soon as I'd finished my last, so perhaps I shouldn't whinge on so. If you like your games bright, fast and easy on the brain then you should enjoy this. Anyone waiting for the next stage in the genre's evolution had better open their coffee thermos, eat their sarnies and carry on waiting, 'cos this certainly ain't it.



HOSTILE BREED

When is a shoot-'em-up not a shoot-'em-up? When it's the new game from Palace, that's when. Jim Douglas takes a look at their latest, er, blasting, resource management, manufacturing simulation.

A thinking man's shoot-'em-up eh? Bit of a contradiction in terms isn't it? Not according to Palace, who describe their newie; Hostile Breed as "the most advanced and sophisticated shoot-'em-up ever written. The deal with Hostile Breed is that, as the commander of a research station on faraway planet Genaro, you must dispatch hundreds of fiendish mutated bugs which are intent on overrunning the place. The reason for your predicament is the entirely surprising and not at all planned for earthquake which has torn apart bits of the research complex, letting in all the bugs.

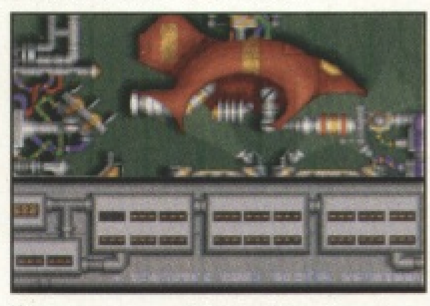
The station takes the shape of a wheel, with the aliens getting in through holes in the "spokes" and gradually working their way towards the hub. It's the job of the player to pilot his fighter craft up the spokes, repelling the aliens and giving his maintenance droids enough protection for them to patch up the holes and keep out the bugs.

As soon as a single bug reaches the command centre, it's game over.

Obviously, with eight spokes being simultaneously attacked, continual damage assessment and prioritising is vital, and the player will spend a relatively short amount of time in each spoke, lest the aliens overrun one of the others.

But being the saviour of of space station is never quite as simple as it sounds. And this is where the complexity comes in. Managing all the disparate aspects of the station can be a right brain-busting affair.

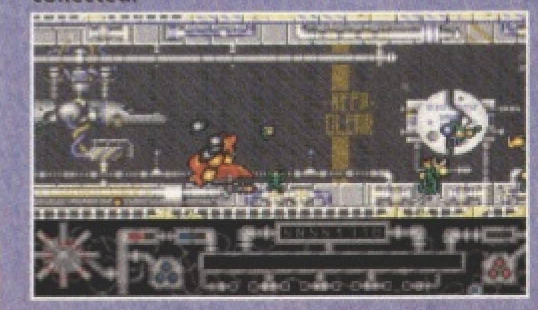
When you look at Hostile Breed like this - in its shoot-'em-up form - it doesn't look particularly earth shattering. The majority of the bugs the player has to attack are rather weedy, and look more in need of a good meal than a laser bolt through the head. In fact, the whole graphic style of the game is not at all to my taste. If it's straight blasting you're after, forget about this.



Extra weapons obtained by stopping off at certain landing pods are fitted back at base. It's a bit of a pain that you can't fit the weapon once you've picked it up, and have to return to the safety of your base before being able to use it on the bad guys, but hey! - that's strategy!

(Left) This is the main screen. This is the place to come in order to jump to any particular aspect of station-saving activity. From here the player can jump to any of the eight tubes as well as visiting his five major departments.

(Below) Aieeee! Bugs! The size of the craft with which you are equipped isn't exactly ideal for scooting down narrow corridors. And the initial firepower is pretty pathetic. However, crash and burn situations like this can be largely avoided by swift visits to the Landing pads where extra goodies can be collected.



Publisher: Palace
Developer: Rob Stevens & Jo Walker
£25.99 Out Now
joystick

MEMORY	DISKS
512K	2

GRAPHICS	55%
SOUND	70%
PLAYABILITY	70%
LASTABILITY	85%
OVERALL	75%

THE VERDICT

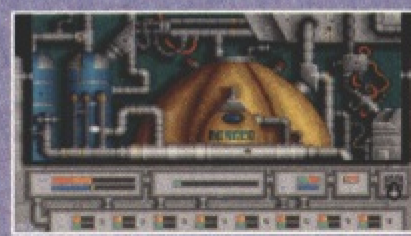
Despite it's honourable intentions, it's clear that Hostile Breed falls a bit between two stools. While the point is that it is not just a shoot-'em-up, the blasting that there is just doesn't match up to most games on the market today. And that's quite aside from the rather unattractive graphic style. And the management of the space station is occasionally so complicated that fending off the bugs is less an enjoyable experience, and more an exasperating juggling act.



The base itself is not completely defenseless, and a number of automatic weapons can be activated down each tube to blow away aliens for you. The icons with "X" symbols represent weapons that are presently unavailable. Automatic weapons, of course, are a heavy drain on the reactor, and should be used with restraint.

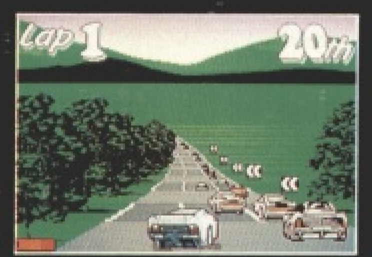


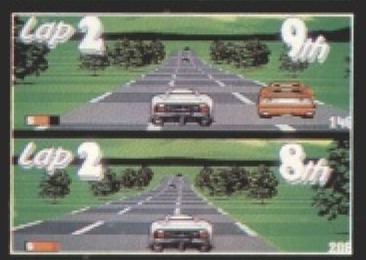
Here we have the robot factory, where droids can be manufactured and sent out into tunnels needing particular sorts of maintenance. You can make five different droids, each best at fixing a particular sort of damage. The most useful is the patching robot, who will mend holes caused by the earthquake. Block the holes in a tube and no more bugs can get in!

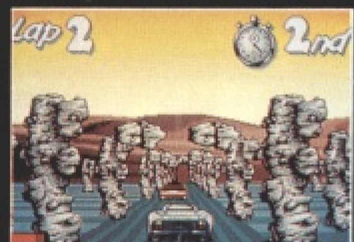


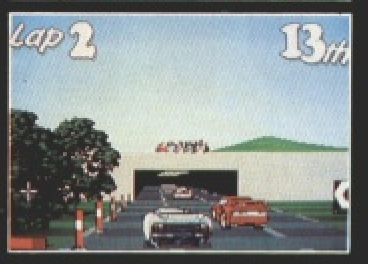
Your fragile little reactor has the task of producing power for all the automated activities going on around the station. In times of stress, the reactor may well overheat. And if it does - kaboom! Game over. Shutting down some sections is necessary at certain times, but this will allows the bugs to make further progress towards the command centre.









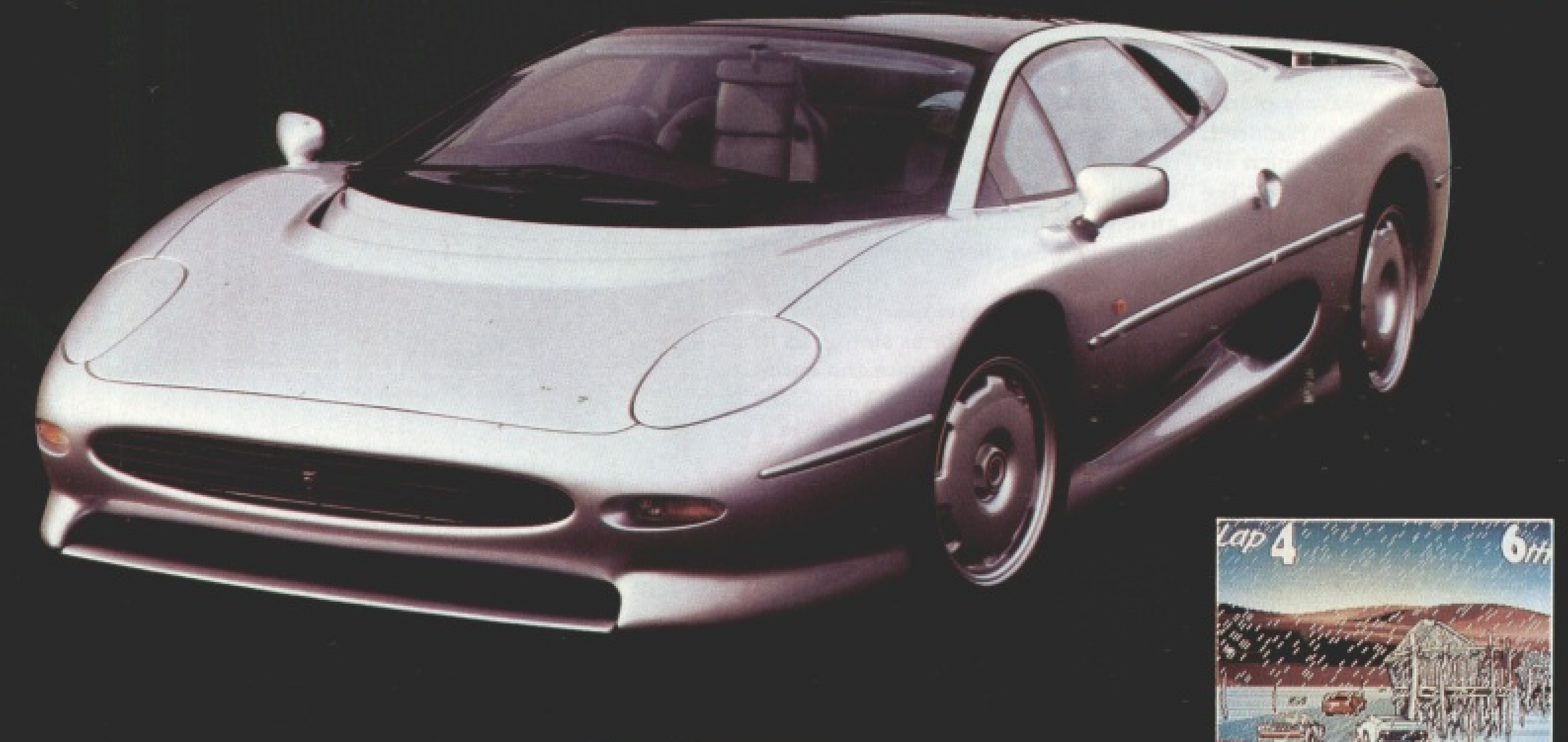




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Lap 4 6th

Screen shots taken from Amiga version





JAGUAR XJ220

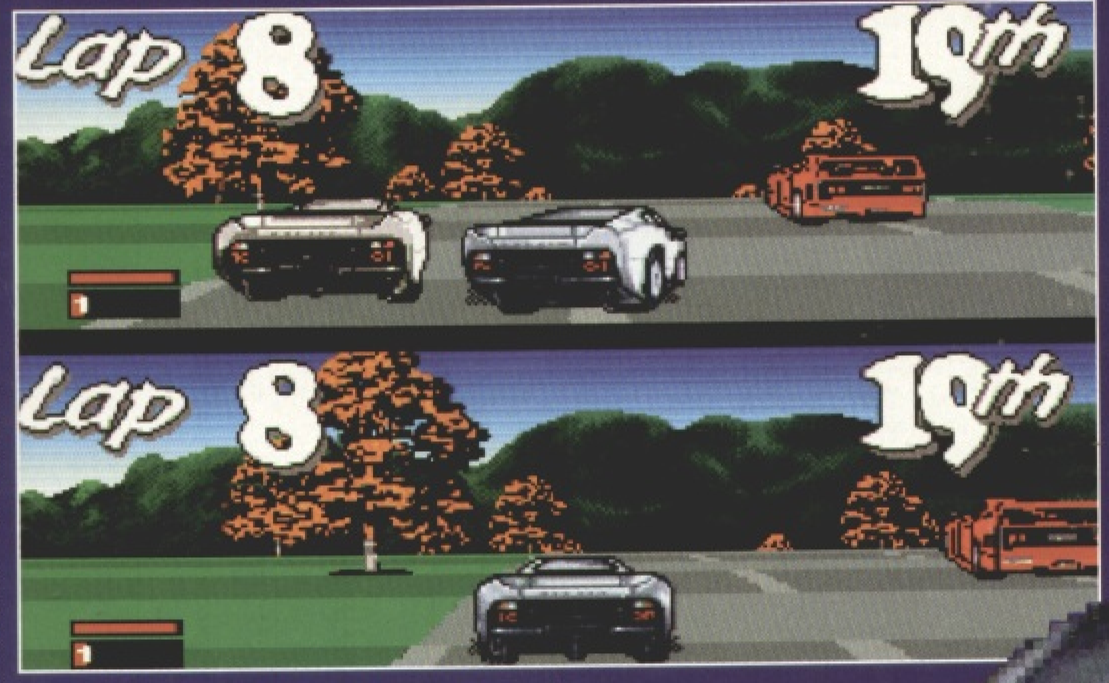
It takes some nerve to face off against Gremlin's mighty Lotus games. But that's exactly what Core is about to do with its latest - Jaguar XJ200. Jim Douglas prepares for a head-on collision.

In Gremlin's Lotus, the player must gun his highly desirable Lotus Esprit Turbo through wildly differing and continually taxing stages simply trying to go as fast as he possibly can. In Core's Jaguar XJ220, the player must gun his highly desirable Jaguar XJ220 through wildly differing and continually taxing stages simply trying to go as fast as he possibly can.

The fact that the first (and arguably the better) Lotus game has recently appeared on budget makes Core's task of wooing scoop the wheel-nuts even tougher. But although the similarities are enormous, these games are not the same. Among the bonus features included in Jaguar are a quite excellent track designer, a facility to repair and improve the car and a simulation of the financial aspect of the sport, where you have the chance to become an amateur wheeler-dealer, transporting your racing team around the globe and competing for increasingly high prize money.

The races take place on thirty-six different circuits, each offering a different challenge, whether it be as simple as really long gas-sapping laps, impossibly tight bends or the rather impressive foggy stages which add plenty of drama to even the most gentle curves.

For solo drivers, a full screen of action is available, while it gets split in half for the - undoubtedly more exciting - two player mode. Unlike Lotus and its sequel, which had weak solo and dual player games respectively, Jaguar strikes the balance more satisfactorily, with more than enough thrills in either mode.



Bang! Nothing like a bit of ary bargy on the track to get everyone driving in that friendly spirit. Our two sad racers here obviously haven't got what it takes to compete with the big boys and so they're simply battling it out for themselves. This sort of behaviour will result in big bills later on.



And.... they're off! The presentation in Jaguar is pretty flawless, with lovely little touches like the fluttering flags adding to the atmosphere of the whole package. Unlike other race games, it is actually possible to keep up with the rest of the pack providing you get a good start.





(Left) Wooaaah! The player on top (oo-er) has got it absolutely correct, coming our of a sharp bend having coasted right to the very edge. Even though he's right at the start of the race, he's well on the way to burning off his first F40; an absolute must for any JX220 owner. Taking tight corners is easier, of course, when going up hill, since all the gas can be kept full on and the player can use the natural slowing powers of the hill to keep him on the track. The car on the bottom, unfortunately, hasn't got very far at all. So we won't mention that it was Gary driving that one.

(Right) And what a *fine* piece of overtaking that was. Jostling your way up the field at the start is absolutely vital, and so long as you don't enter into a demolition derby, a bit of push and shove is perfectly acceptable. Successfully putting a few cars in between yourself and your opponent will make his life far more difficult, owing to the rather erratic driving of the computer controlled cars.





Most pleasing fog effects await the player on level 2. It's a bit of a pity that this stage is so long. Although two minutes may not seem like a long time for a lap, it certainly begins to feel like it by number six or seven. The fog effects, as you can see, are rather good, especially when you finally get the fog-lamps of your target car flitting about on the horizon. On completion of this level, you really feel as if you've just done the computer equivalent of the LeMans 24Hrs

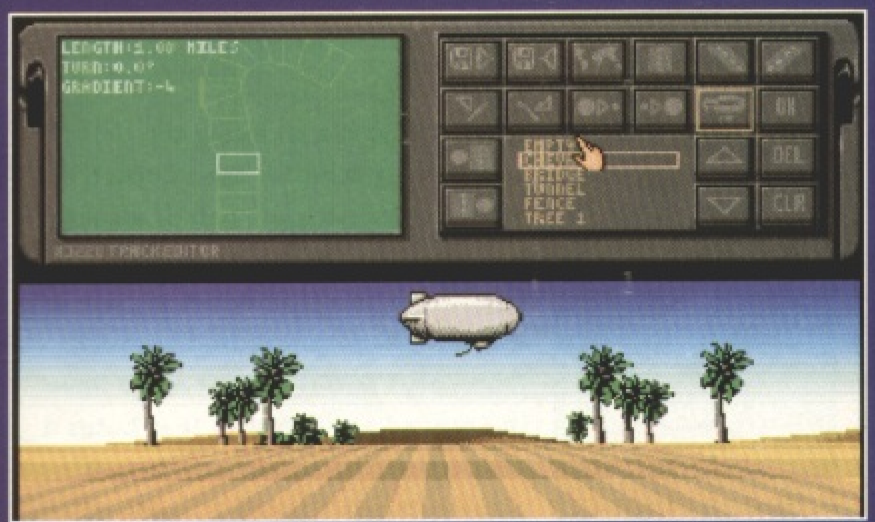


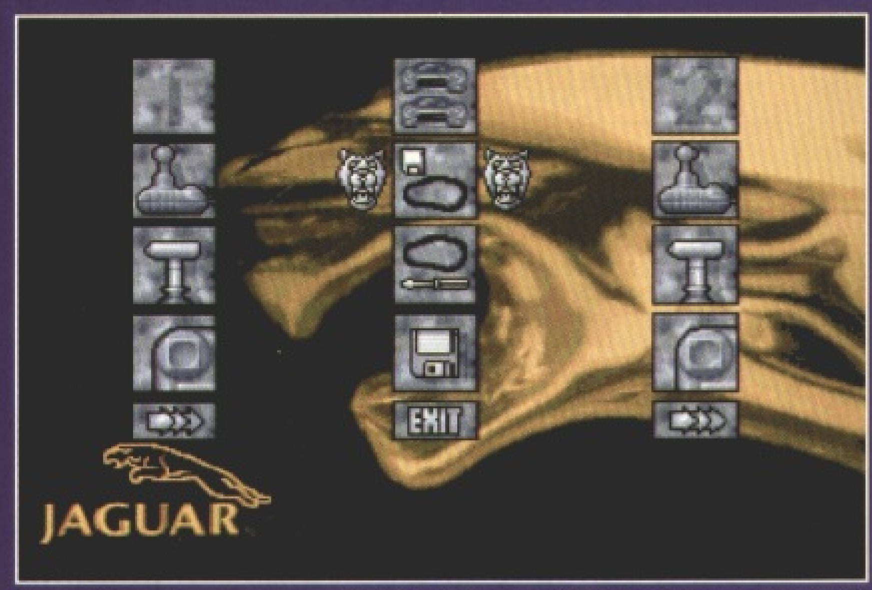
Looks familiar? The in-between screen of the CD player can be used to set different music and sound effects options. For the most atmosphere, it's vital to have the effects cranked to the max, but particularly sad folks may prefer to enjoy one of the many familiar tunes available on the Jag's top of the range stereo.

While it's largely true to say that most of the time spent playing Jaguar is devoted to the determination to blast round the track just that little bit faster each time, the game doesn't end there. Each race will yield a potential £50,000 in prize money which, when acting in a semi-management role, the player can invest in various ways to continue and increase the success of the team. The most obvious being...







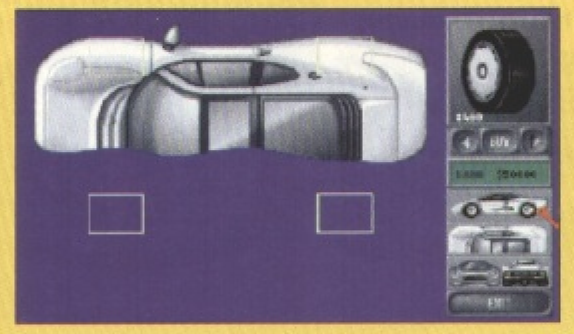


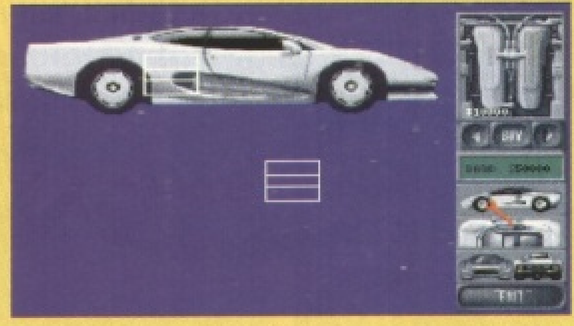
It's on the main menu screen that the first signs that Jaguar has some significant differences to Lotus become apparent. For a start, there are those little track icons, offering the player the chance to design, save and load his own tracks. The two sets of arrow icons at the bottom of each column represent the sensitivity settings. Depending on personal taste and joystick excellence or otherwise, these settings can be used to tweak up the game to the player's optimum preferences.

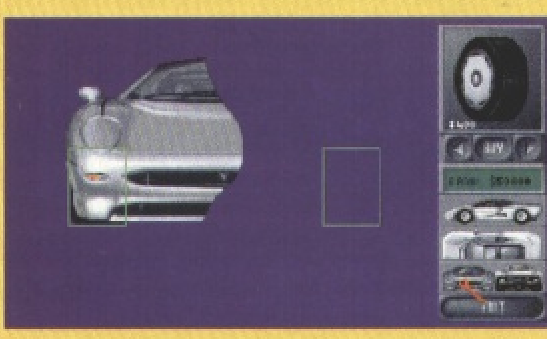
The track editor in Jaguar is excellent. An overhead view of the current course is displayed in wireframe graphics in the top left corner of the screen while the driver's view is shown as the main screen. The various icons available allow the designer to create virtually any shape of track with any number of bridges, tunnels, hills, curves and even airships. The airships can even be programmed with helpful scrolling messages to encourage the drivers, like Crash Now or You are Crap. Once the course has been designed, it is saved onto disk and can be played from the main menu.

Quite apart from the novelty value, this means that Jaguar's life extends way beyond its initially impressive thirty-six tracks, although if you're the sort of person who couldn't really be bothered to make up your own Skalextric circuits, and instead used to just see how far you could make the cars fly after using all your long straights and the box to make a big jump, the benefits may be a bit short lived.









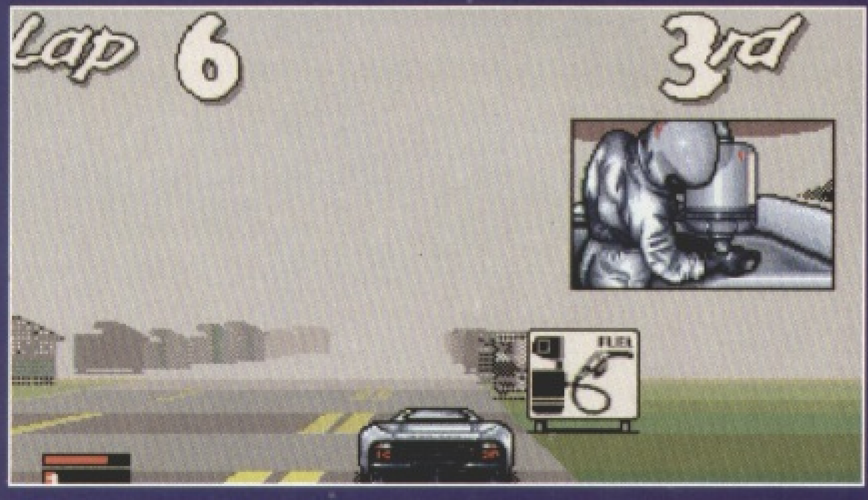
The car. Keeping such a glamorous and highly-tuned piece of kit on the road is not exactly a cheap business, and loser drivers will quickly find that the sky-high costs of parts replacement squeezing them out of the market. Unless regular repairs are carried out on the car, it just won't be able to compete alongside other, better cared for motors.

It's important to remember, though, that although the computerised parts garage is a convenient and pleasant place to spend money, it's vital to keep enough change in the bank to actually transport the team to foreign meets.



(Left) This is the sort of progress that top drivers make! Although it may look like a bit of a concession to the tech-heads, the Fastest Lap feature is an encouragement to make an effort, even if the rest of the field is long gone. And trying to shave the corners even tighter is a challenge, even on the courses you know relatively well.

(Below) It's the pits! Har har. Stops in the pit lane are swift but can still be annoying. Here, after risking his neck to rocket up to third place after only two laps, our brave hero has been forces to fill up because (as we may have said before) the laps are so long. Still, that's motor racing kiddo!



Publisher: Core
Developer: In-house

£25.99 Out Now

Keyboard/joystick/joypad

MEMORY	DISKS
1MB	2

GRAPHICS	84%
SOUND	79%
PLAYABILITY	86%
LASTABILITY	79%
OVERALL	85%

THE VERDICT

Okay, okay. We all know the question: Is it better than Lotus? Alas, that's just too much of a subjective question for me to answer. So bear these points in mind: Jaguar is a slicker and more polished product than Lotus 1, but doesn't quite have the raw adrenaline rush that Lotus 1 delivered. With either one or two players, it beats Lotus 2 hands down, and is an absolutely essential purchase, right up there with Formula 1 Grand Prix in the sheer entertainment stakes. The track editor too, adds lastability usually so desperately short in driving games and makes Jaguar a definite long-player. So if the competition is going to come from anywhere, it will be from the recently released budget-priced Lotus 1. But there's no doubt; Jaguar is the best full price arcade-style driving game on the market.

Race Results

Pos	Name	Pts	Cash
1.	Player 7	25	$50000
2.	Player 2	20	$45000
3.	Player 10	15	$40000
4.	Player 3	10	$35000
5.	Player 6	8	$30000
6.	Player 4	6	$25000
7.	Player 14	4	$20000
8.	Player 9	3	$15000
9.	Player 11	2	$10000
10.	Player 13	1	$5000
12.	Player 1		

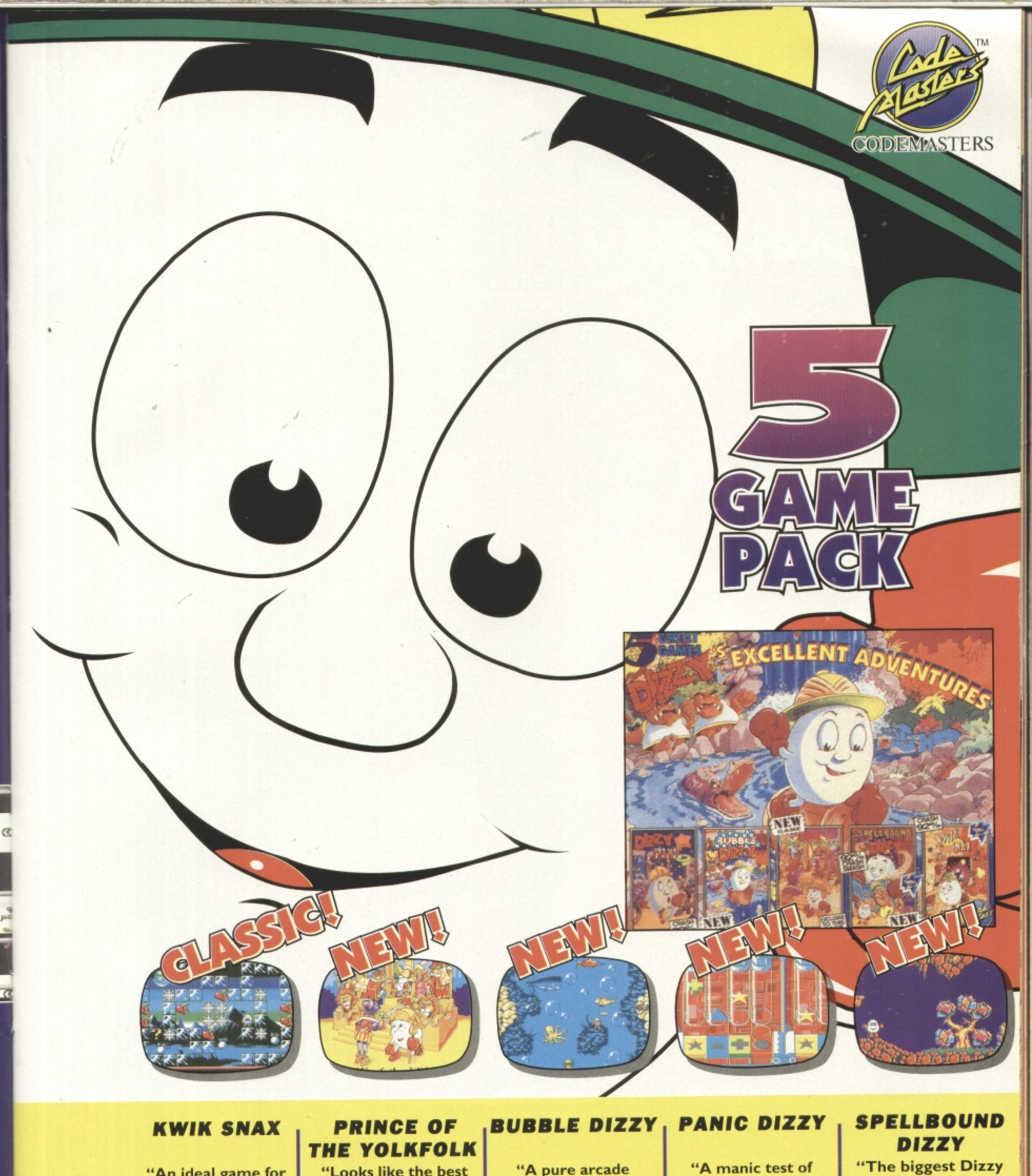
(Above) What do points make? Prizes! It's a bit of a shame that at the end of the day it all comes down to money, but there you go. The higher your position at the end of each race, the more money your team will receive to spend on travel and extra bits for the Jag.



(Above) As Publisher Mike likes to remind us; It pays to be a winner. Although whether being covered in little bits of torn up tissue paper is the sort of reward he would have chosen is another matter. Whatever, it's the reward that drivers who can make the Top Three at the end of each race can enjoy. Here, in second place, our driver who hasn't done badly at all still finds himself in a nasty armpit-nose proximity situation with his arch rival, Mr Porsche. Now this simply will not do.



(Left) But look - after much perseverance even a wretched little Skoda owner like Douglas can make the grade and come first (hur hur).


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KRISALIS SOFTWARE LTD.



THIS MONTH:

Tough games beware! There's a new kid on the block and his name is Kill Zone. Okay, so it's a bit of a silly name but you'd better not laugh at him. Last month he sorted out Heimdall and sent him running off with his tail between his legs. And Willy Beamish. Yeah, you heard right, Willy "Hard Drive" Beamish. And you should have seen the pasting he gave Shadowlands - and he's not finished yet, either. Spread the word - Kill Zone's here and he's here to stay.

In order to remove your Kill Zone supplement from the centre of the magazine, simply hold the section between thumb and forefinger, hold the rest of the magazine at the top and carefully pull. Ouch! Carefully, I said! You now have a completely separate FREE tips magazine. So what are you moaning about?



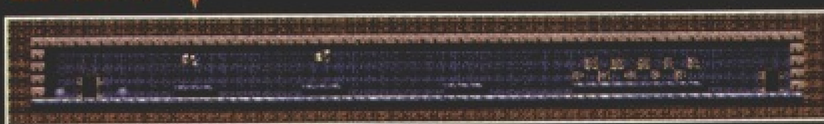
TITUS TH



LEVEL 2 ➡

Near the start of this level there's a pram which is dead useful. If you knock it into the baddies it'll come back to you like a boomerang to be used again and again. It's especially goo for clearing all the baddies off the wall. If you look along the top of the wall you should find another of those oh-so-nice oil lamps. Another goody to watch out for is the child's scooter - this allows Titus to return to ground level and finish the level with no problem!

LEVEL 2.1 ⬇



LEVEL 3 ➡

Climb up the side of the building at the start of this level. Make good use of the trampoline to bounce up and grab the bonus goodies to the left of your position. This springy thing also allows you to reach the higher floors of the building to your right. On the top floor you should find a magic carpet with which you can fly through the air - but look out for airborne obstacles! Another lamp should now be within your furry grasp. Near the end of the level stay frosty for attacks by manic cooks armed with rolling pins and bombs.







E FOX

Ooh-lah-lah! Pity poor Titus the Fox. His lovely Foxy lady has been kidnapped by Shah Hassan and now Titus has got to rescue her. If you're having trouble outfoxing the opposition then try these massive maps of Levels 1 to 4 on for size! They should help keep the wolf from the door!

LEVEL 1

Life in the city is tough for anyone, even if you're a fox. The main baddies to look out for are the muscly thugs and the goons hidden inside dustbins (just what are they doing in there?). Avoiding them is all down to timing, so be careful! This level is but a small taster of things to come, so start practising those baddy-bashing tactics which'll come in so handy later. The magical energy-giving oil lamp can be found near the beginning of the level and there's a secret room through the door next to the garage. Oooh!





LEVEL 4

Time to go underground on this level. Be wary of the shambling dossers, little brats armed with catapults, big bloated buzzin' bugs and slimy worms which tend to infest the narrower stair and tunnel areas. As before, Titus'll need to use a trampoline to reach the room where the magic lamp is hidden (hint - it's behind the stone slabs). To escape from this room use the tunnel chock-a-block with air vents.

I OBJECT!!

When you're running and jumping about each level keep an eye out for the following two objects:

• A lock which will provide you with a passcode for the current level. (Very handy for skipping those boring easy-peasy bits!)

• An oil lamp which gives toughnut Titus bonus energy. Collect several of them and you're eventuallu rewarded with an extra life. Smart!

That's all on Titus the Fox this month. But we're not giving you the 'brush' off! Cross-Channel postal service permitting we'll be bringing you more maps and tips next month, so stay bright eyed and bushy tailed until then!



TIPS

SHADOWLA

Yes! Cease with those darn phone calls to the Games Surgery for here is the second and final part of the comprehensive hints and tips to Domark's dungeon doozy - straight from the horse's mouth!

THE STORY SO FAR

Our brave adventurers have battled through the wilderness and ventured boldly into the dungeon. Last month we left them just after a particularly confusing 'Mystery Tour' that took them to the stairway down to Level 5. Now read on...

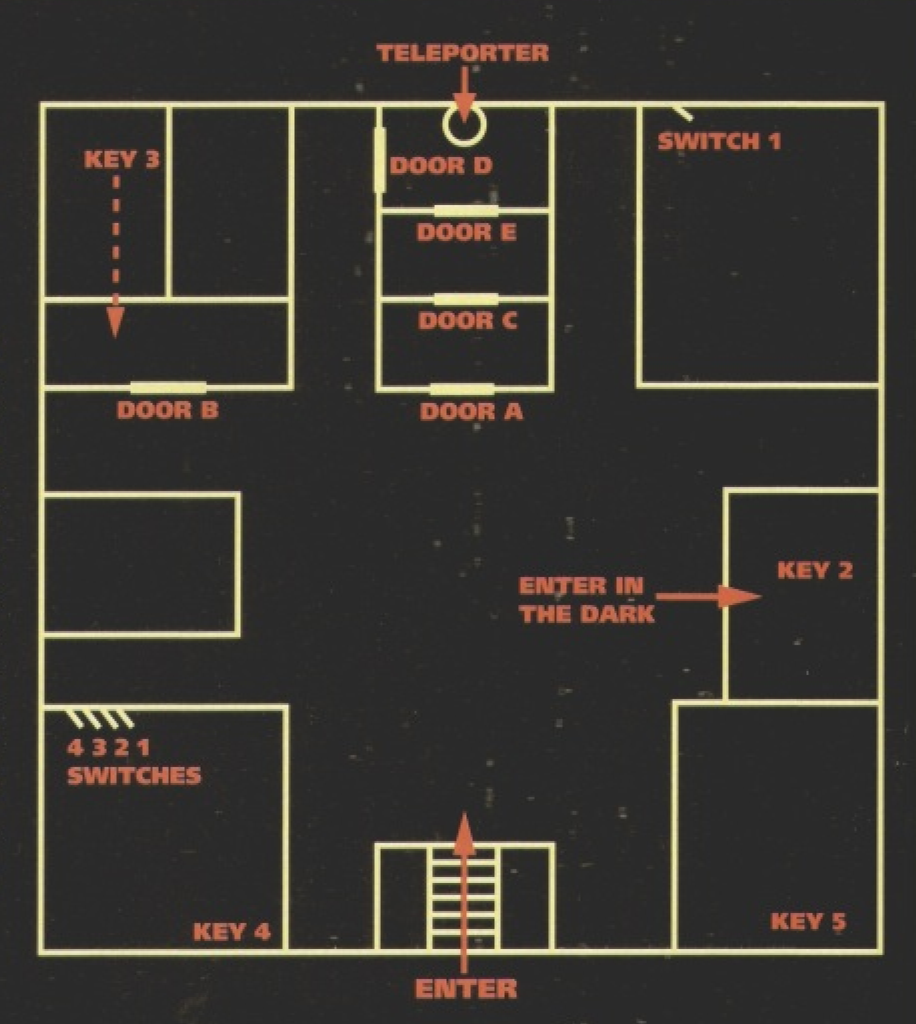
(Note that this NOT a complete solution to the game! That'd be far too easy - if you want to be lead by the hand through the game like some soppy girl then you'll have to look elsewhere. You'll find you still have to put a fair amount of brain and muscle work in to reach the final confrontation with the Overlord. But if you get really stuck you should find a piece of advice here to point you in the right direction. Good luck, brave soul!)

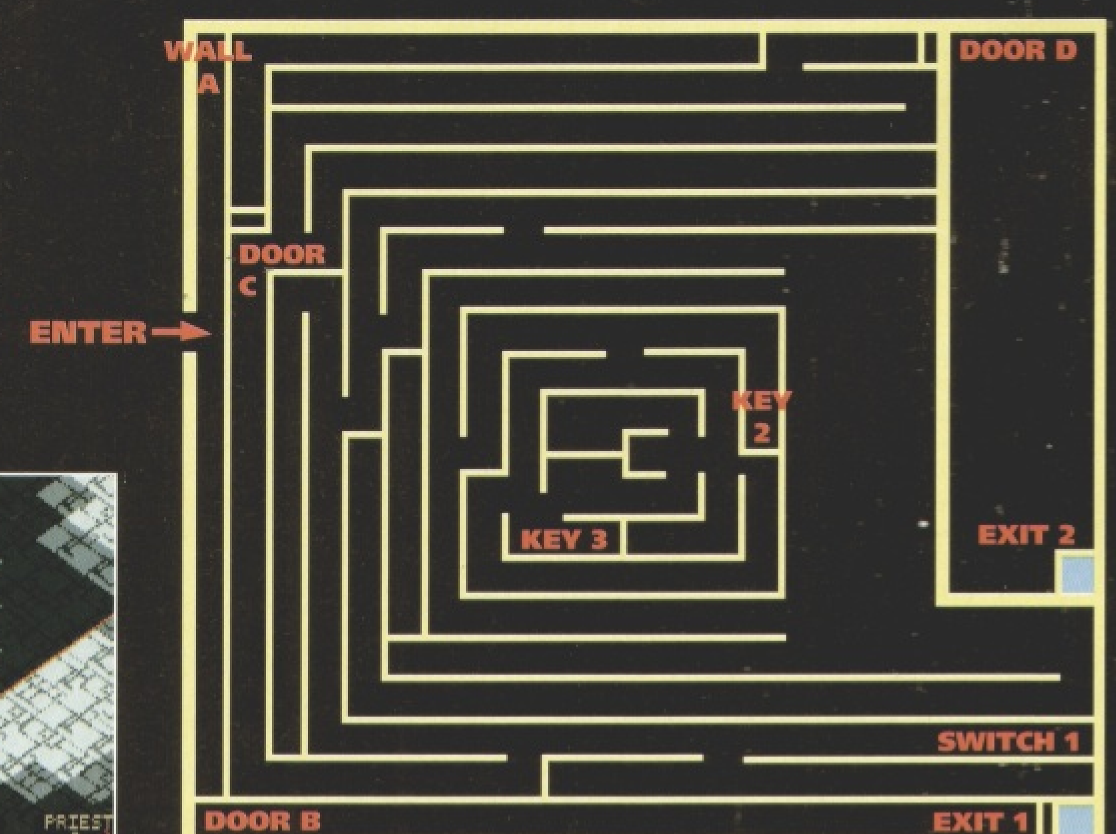
THE DUNGEON
LEVEL 5

This level contains a number of keys and switches that open doors elsewhere, usually a long way away. Use the following simplified map and key to work out what does what where.

THE DUNGEON: LEVEL 5

- Use Switch 1 to open Door A.
- Use Key 2 (which is found inside the chest guarded by the minotaur) to open Door B.
- Once through Door B throw fireballs down the corridor to make Key 3 appear.
- Use Key 3 to open Door C.
- To get Key 4 use the switch combination '2-4-3-1' (as marked on the map) to obtain access to the room. Be quick or it won't work.
- Use Key 4 to open Door D.
- Get Key 5 to open Door E. You will need an empty chest to solve the "I am 1. Act like 6" riddle.
- Now exit the level via the teleporter.



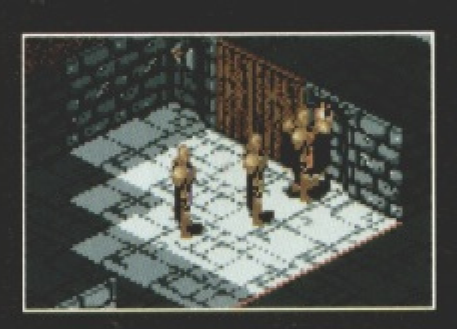


THE MAZE

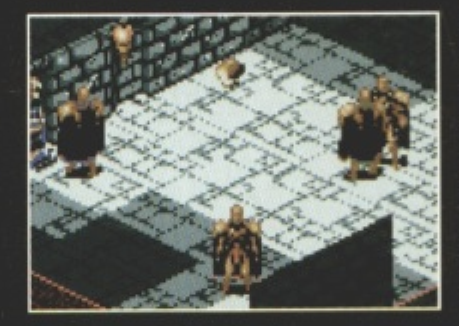
- Use Switch 1 to open Wall A.
- Use Key 2 to open Door B.
- Use Key 3 to open Door C.
- Door D can only be opened once you've found the key hidden in the Egyptian pyramid.
- Collect Keys 2 & 3, open the wall with Switch 1 and go through EXIT 1 to get to the Pyramid.

SHADOWLANDS

ANDS













THE MAZE

Not too many problems here - apart from not getting lost! So use the map on the left.

THE PYRAMID

LEVEL 1

Throw three coins at the fountain (or urn) at the end of the long corridor (just past the sarcophagi). Return to the double doors near the entrance and press the secret switch hidden nearby. Now look around for another secret switch to gain access to the Zodiac Room. To get to the key you have to place two men on each pressure pad in the following order: Capricorn; Aquarius; Pisces; Aires; Taurus; Gemini (i.e. the order they appear in Zodiacal Charts). (Note that your key collector can walk forward one step further without being teleported each time another character treads on the correct switch.)

Take the key and go through the double doors. In order to solve the Sacrifice Puzzle, stand one figure carrying no items at the end of the passage. Now have another character throw a fireball at him. The fireball will explode inside the altar and the doors will open, and you should use these to leave the room.

Now throw a fireball into the teleporter created by the secret switch near the sign saying "Send an appropriate sacrifice". But take care! If you mistime it, the fireball will reappear right behind you!

Walk the characters carefully around the pits (the switches do nothing) and push the secret switch in the alcove at the end of the passage with the snake and the torch. Enter the shop but DO NOT BUY THE THIRD ITEM! Leave the passage.

When you get to the sign reading "Read the hieroglyphics", light all the decorated walls by walking around near them. Eventually the keys you require should appear. All four keys must be collected in order to open the next series of rooms.

Soon you should find yourself at a sign saying "Send me your champion". Pull the three switches and send your best fighter through the door. Make him drop all his items (the sign says "Travel light" after all) and walk

SHADOWLANDS

him over the switch. He will be teleported just past the axe. Find and press the secret switch, enter the room and kill the minotaur using the torch. Collect the chest (which contains two keys). One will let you out.

Kill the second minotaur, again using a torch. Put the two spare keys in the locks by the steps. This will form a teleporter back in the "Send me your champion" room. Use the magical gate to reunite the party and remember to collect the chest in the secret room beyond the steps. Descend the steps...



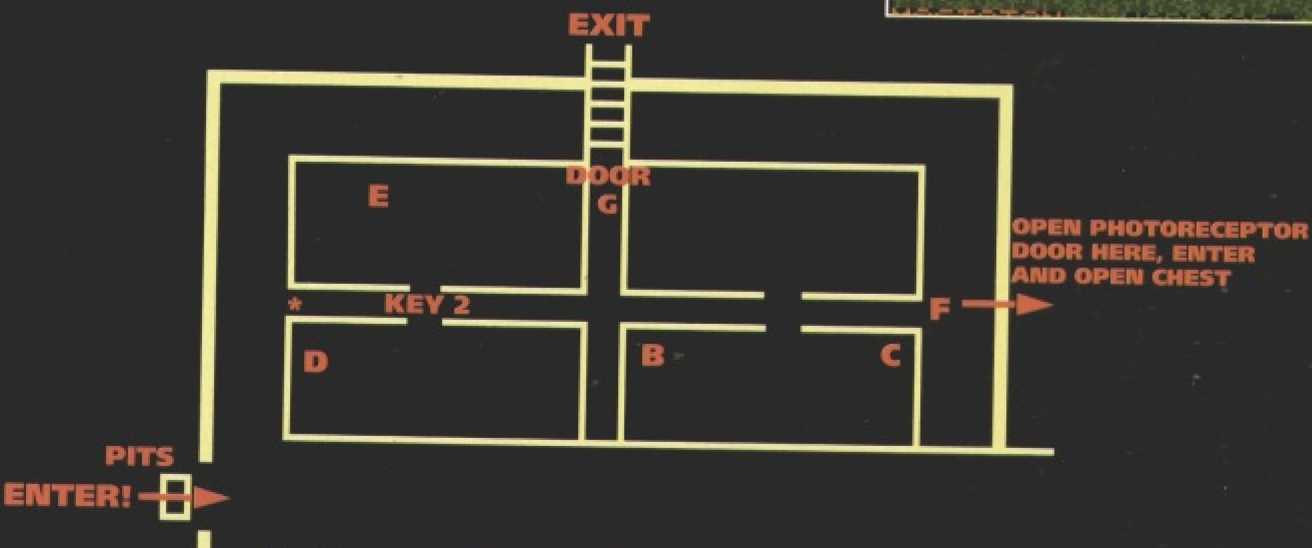


LEVEL 2

Use the inventory's chessboard to copy the switch pattern and lead your men in formation over the four switches in order to activate them simultaneously. Near the sign saying "Lightfalls" throw a lit torch down into the pits to open the next set of doors. Now extinguish both torches to open the next set of doors after that. Throw a fireball into the right-most teleporter to close the pit and open the wall. Go around to the sign saying "Firestraight". Throw a fireball straight over the pits and eventually two teleporters will appear - use them to warp over the pits.

Now refer to the diagram below and use the key to navigate the next section of this level:





LEVEL 3

As before, use the simplified map opposite and key to find your way around.

LEVEL 4

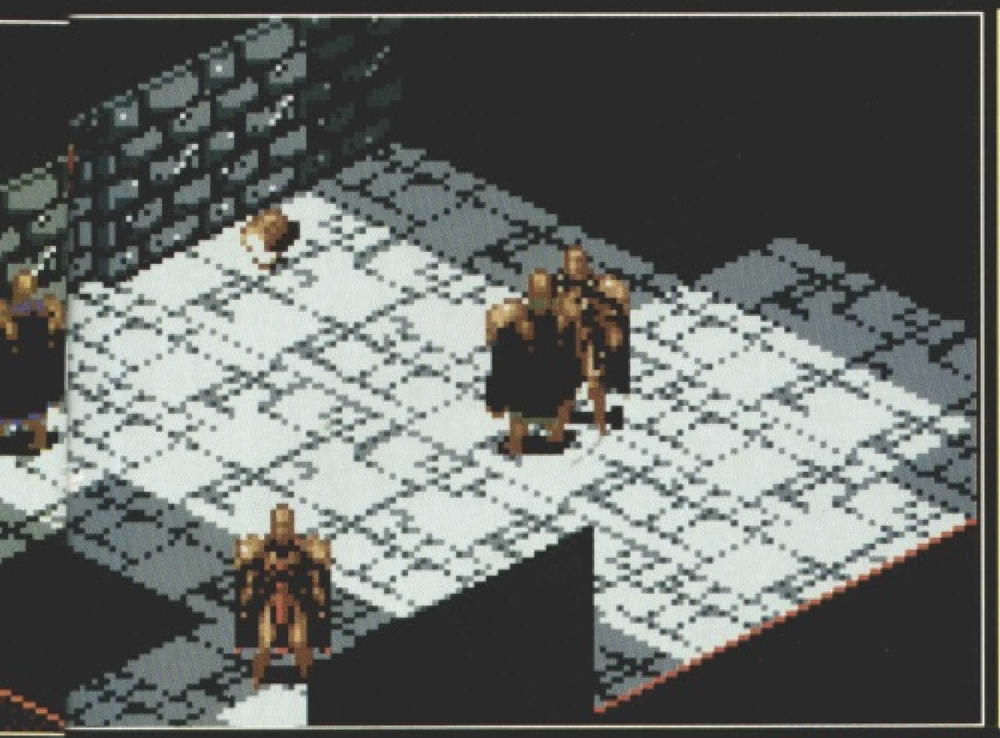
Use all the gateway keys you have collected to travel from room to room in the order shown on the map in the top right corner:

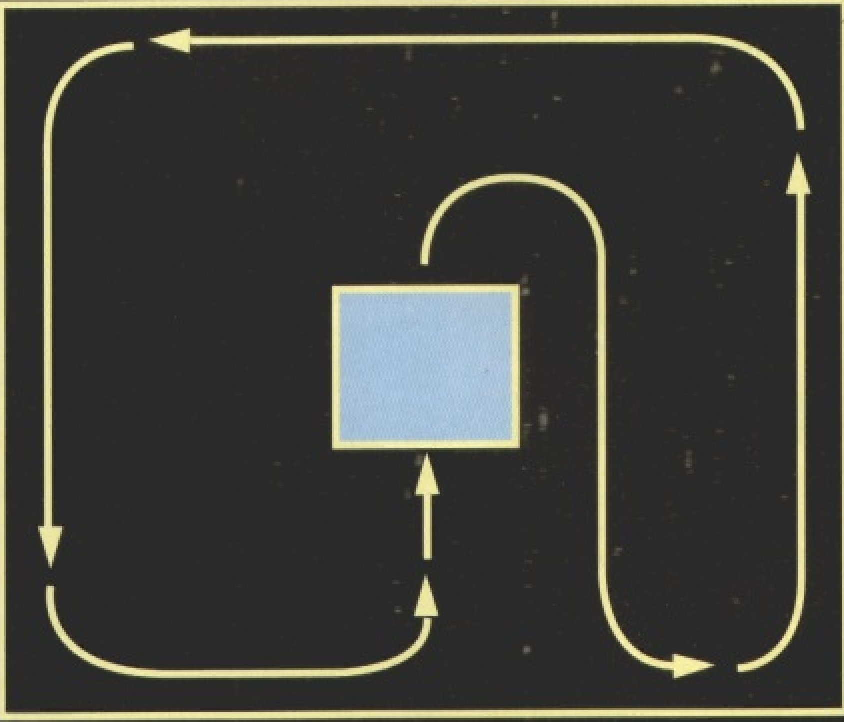
When you reach the final transporter collect the key to the locked door in the Maze and enter the teleporter. You will reappear in the Maze. Make your way to locked door, open it, travel through the woodland and enter the second exit...

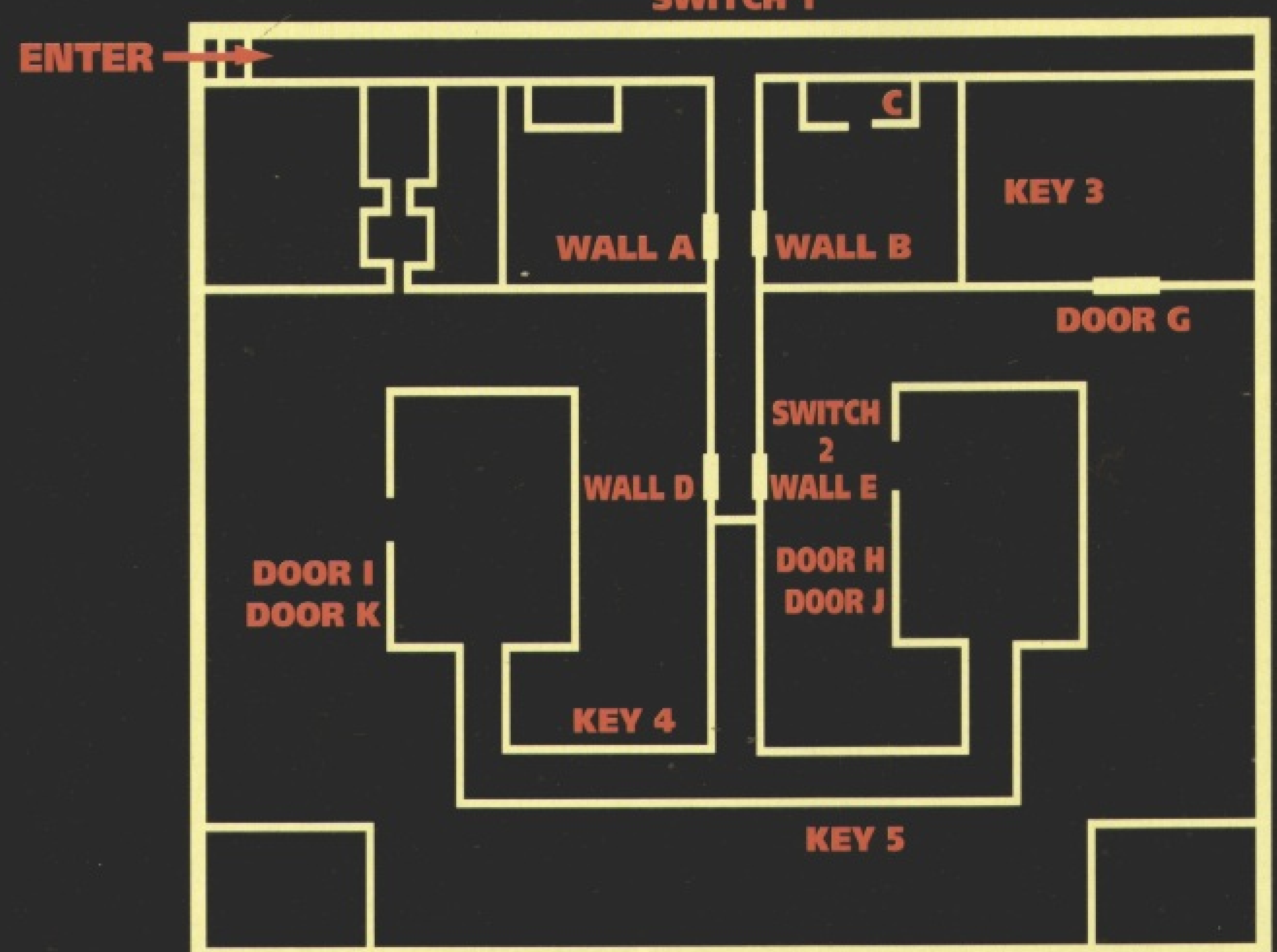
THE PYRAMID: LEVEL 2

- **Go around to Sign A and read it - it will teleport you around. In fact, try to read ALL the signs as they will teleport from points A through to F.**
- **Use Key 1 to open Door G.**
- **Use Key 2 to open Door H.**
- **Use the teleport to take you to the position marked with an * and then walk back around to Door H again.**
- **Use the EXIT to get to Level 3.**









THE CAVE

Exit this level via the teleporter to reappear in...



THE TEMPLE

Now this will sound a lot easier than it actually is. Find the Overlord and kill him. (He's the cloaked figure, in case you didn't know.) Pick up the key he drops and use this to enter the temple's inner sanctum.

Now put your feet up, relax and enjoy the end sequence because... you've completed the game!



THE PYRAMID: LEVEL 3

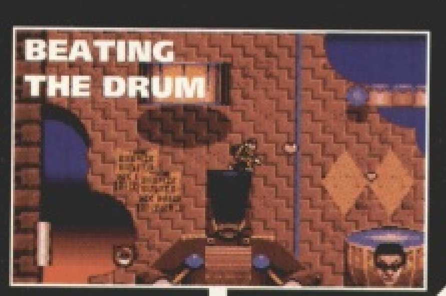
- Pull Switch 1.
- Push the Secret Panel 2. This will open Walls A and B.
- Open and go through Door B then stand in Corner C. This will cause Walls D and E to open.
- Solve the puzzle in the room marked F, remembering SWITCH -> TELEPORTER -> FIREBALL. This opens Door G. Enter the room and collect the chest, which contains Key 3.
- Use Key 3 to open either Door H or I.
- To open Doors J or K collect another key (Key 4 or 5 will do).
- Choose a door (J or K) and go through it. If you go via Door J you will need to have 3 Gold coins but no more! If you go via Door K you will need 2.5Kg in weight.
- Kill the two anubi and make good your escape through the exit.

TIPS

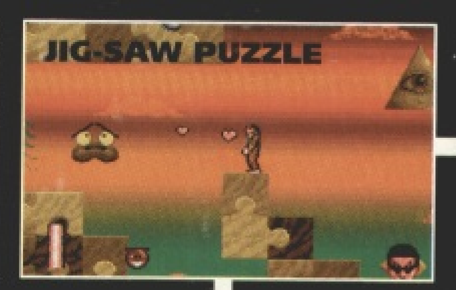
HARLEQUIN

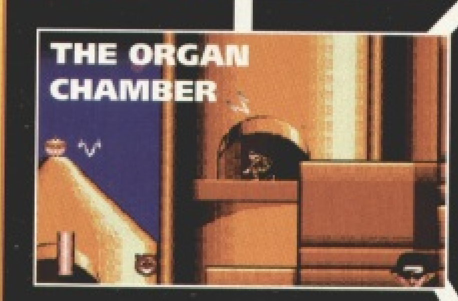
Use the Space Hopper to skim across the surface of any body of water without drowning.

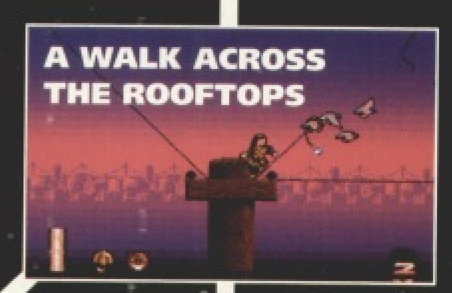
Watch out for bonuses hidden in the following locations:
- The clock face in the Clock Tower.
- The clown's nose in The Learning Curve.
- The taps in Sewercide.
- The trees and flowers in Cutesy Land.
- The pipe openings in The Organ Chamber.
- The Ace of Hearts playing cards in The House of Cards.

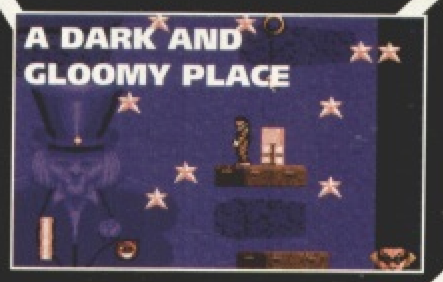


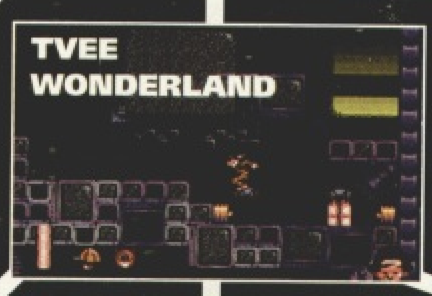












THE CLOCKTOWER

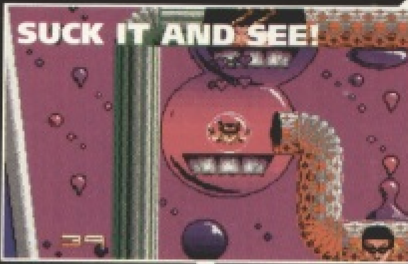


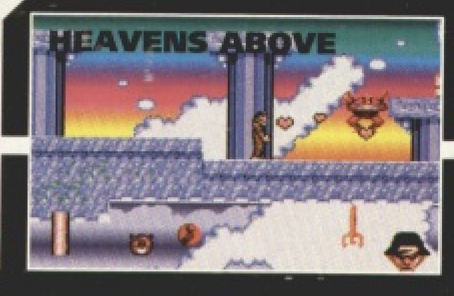




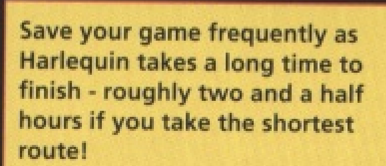


THE CLOCK WORKS









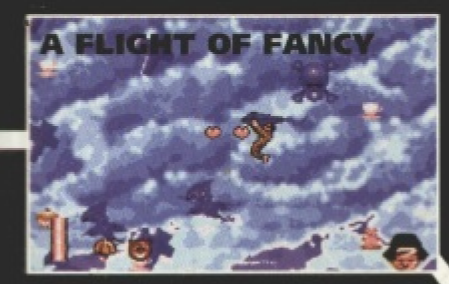
Save your game frequently as Harlequin takes a long time to finish - roughly two and a half hours if you take the shortest route!

When falling long distances use the brolly power just before you hit the ground. It may only save you a little bit of energy but it all helps.

TIPS

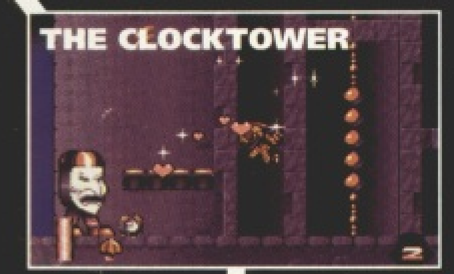


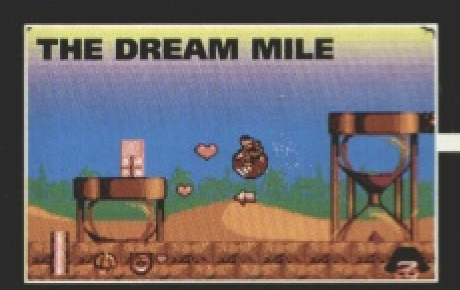
"Join the Harlequinade!" goes the game. Oh yes, very easy for them to say. Here to make a little easier is a complete map of Chimerica showing you how all those little levels join together. Funny old world, isn't it? In addition there are loads of tiny snippet tips dotted around to give you clues and hints to more of the game's secrets.

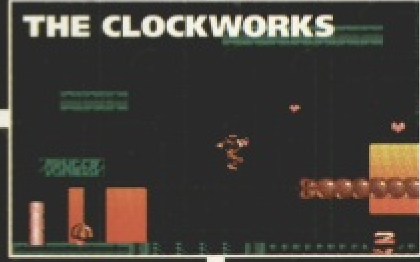


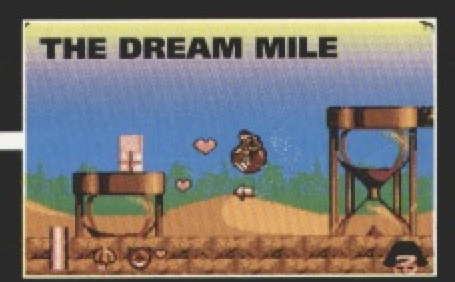
The Broken Heart pieces are located in A Walk Across the Rooftops, Hellzapoppin', Cutesy Land and A Little Sheet Muzak.

Don't stay on the Suck It And See! level too long. When the timer runs out the credit tokens disappear and don't get regenerated but if you grab as many as you can and leave before the timer reaches zero then when you re-enter all the credit tokens should be back again. By doing this two or three times you will be able to earn an extra life.



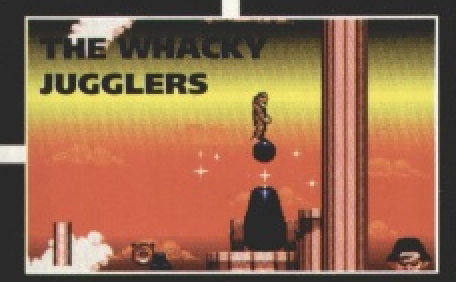


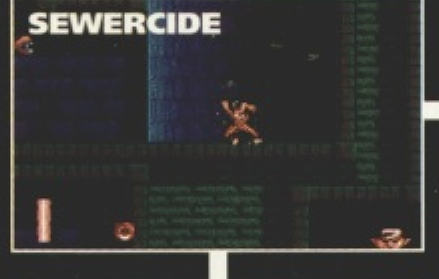


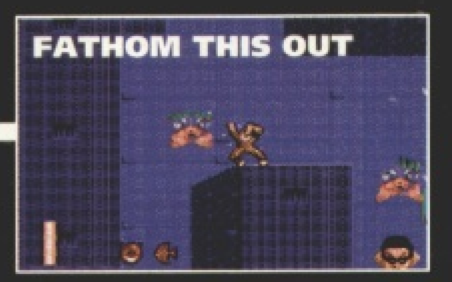


Most levels change in some way during the game so always be sure there isn't an exit you've missed when you pass through a level which you've already visited before.









Any levels which have water on them are bound to have a Fish power-up nearby so don't venture near the wet stuff until you've got one.



Experiment with the notes in the Organ Chamber. If you hit them in the right order something very strange should happen...

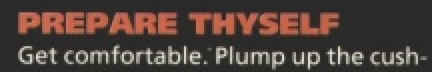


THE HOUSE OF CARDS

FORMULA ONE

If there's one game that you have had to buy so far this year it's Crammond's Classic (as F1GP is now known in the computer industry). So, for all you would-be Mansells stalling in the pits Mark Scott at MicroProse has rustled up some great (and also quite amusing) driving tips. Along with the car set-ups on this month's disk you've now got now excuse for coming last except your own ineptitude. So there.





PREPARE THYSELF

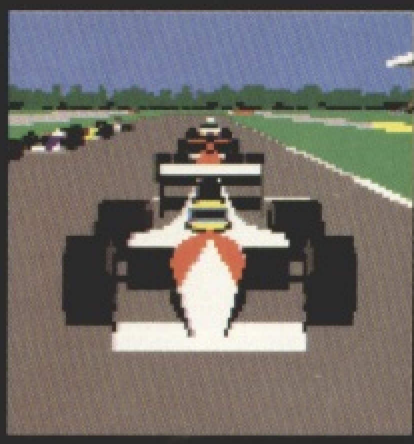
Get comfortable. Plump up the cushions. Take off those wirewool underpants and put on your favourite shorts or tracky bottoms. Put a DO NOT DISTURB sign on the door. Have snacks and fizzy pop ready for those golden replay moments. If you want realism, put your kid sister's balaclava and your dad's old bike helmet on and experience the sweaty dehydrated driver's feeling first hand. Set up a podium using household objects in the lounge so that upon your triumphant trashing of the opposition you can walk from the 'car' to the winners' enclosure and spray Moet & Chandon all over your mum's wallpaper and favourite cheeseplant.

RUN THE LONGEST RACE

The longer you make the race, the more realistic it all becomes. 100% gives the cars the chance to show their full potential while 50% or less evens up the odds considerably for the computer drivers, so it's in your benefit to race longer really.

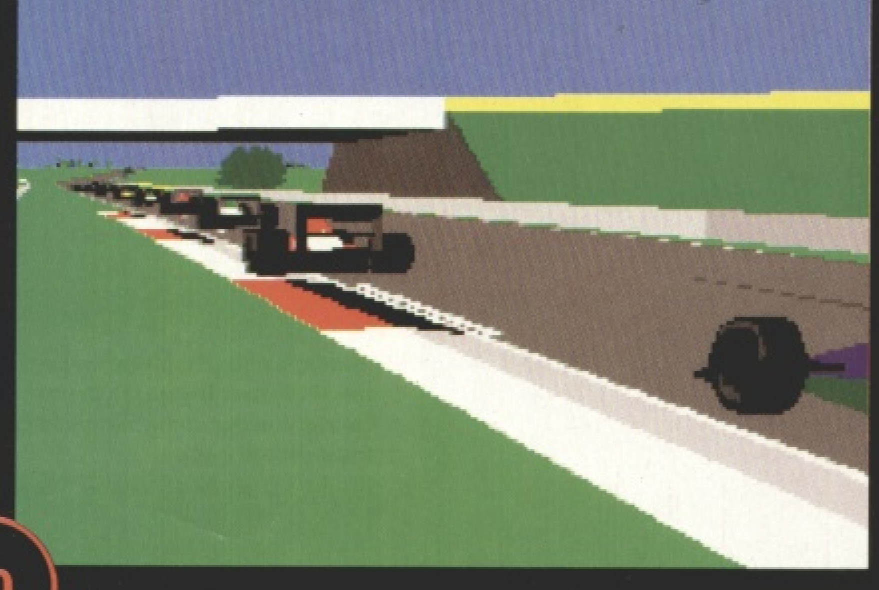
REAL NAMES AND TEAMS

It takes a while to do it, but it is worth typing the real names and teams into the editor and saving them to disk - it adds to the realism. You can picture Mansell and Senna in your mind; they have established histories and personalities. The challenge becomes more real. After all, who the Hell IS Robert Davies?



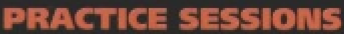
STUDY THE TRACKS

'Practice any circuit' and 'Non-championship race' are there for a good reason - after all, practice makes perfect! Essentially you learn by your mistakes in Grand Prix. The extensive manual has excellent point-to-point descriptions of each circuit so read 'em! Take full advantage of the driving aids when you're getting used to the circuits. And don't expect to win a full season on the top-difficulty level driving full-length races unless you know the circuits back to front.



TEAMWORK

Running two cars has advantages. You have almost twice the chance of winning - the computer has control half the time - and you have the chance to relax for ten to fifteen seconds between car changeovers (very handy in a two hour race). You also have the added pleasure of building up points for your team. After all, if you're running one Ligier in first place all the time it can be quite frustrating when the other doesn't even scrape into the top fifteen.



PRACTICE SESSIONS

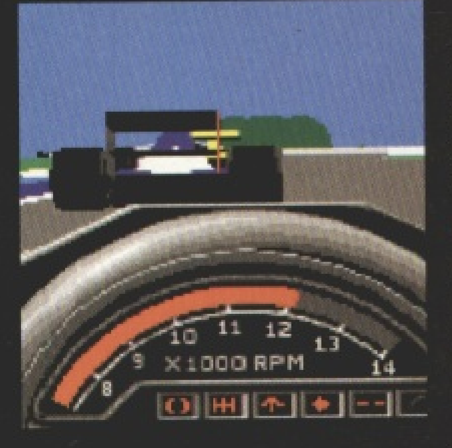
Experience taught me to have long practice sessions. Setting up is vitally important in the high-difficulty levels of the game and long practice sessions give you the opportunity to really fine tune your car (aided and abetted by this month's disk presets). In a long practice you get less cars on the track at once so you get a better idea of how you're performing.

Use the set-up option; even the one's on the disk can be improved. Adjust one detail at a time (e.g.

E GRAND PRIX







front wing) and see how it affects the performance and handling. The gears are the key to acceleration and once you're happy with the wings you can adjust the ratios the give you a startling advantage of the majority of other cars. This all takes time but it is well worth it.

You can jump back to the pits anytime while practising and qualifying to save time, so use it to your advantage. Don't select separate set-ups in the race options menu unless you really intend to do it. More often than not you'll be happy with your qualifying set-up and will want to race with it. If you skip the pre-race practice you'll go into a race with the default set-up and you'll be wondering why those cars you qualified nearly a half a second ahead of are now leaving you standing.

Different set-ups are useful at some circuits which require much more downforce for the race (e.g. Monaco). Always save your best set-ups to disk and label them clearly (e.g. MonacoBest). Once saved you never have to set the car up again - you simply load in a previously saved set-up.

QUALIFYING

There are advantages to both long and short qualifying sessions. A five or ten minute session means everyone is going to try and get on the circuit at once. It means that there is only time for, at best, two qualifying sessions. Chances are Senna, Prost and Mansell will not get good times because they'll get stuck behind the slow cars - but this is something that could just as easily happen to you!

A full session gives everybody a much better chance. The best drivers in Formula One wait to see how the competition is shaping up then go out and blow them away. To a certain extent this is what you should do but don't leave it too late. Watch what's happening in accelerated time, out of the 3D. After a good qualifying run, sit back and watch one or two of the other drivers going around. See how they handle the bends and chicanes and pass the slower cars.

Once back in the car, remember that cars in their post-qualifying lap will not be going all out and won't be too bothered if you get past or not. Approaching the pits they will slow down considerably and at certain circuits, like Phoenix, the 'best line' cuts across the pit lane. It's all too easy to plough into a car entering the pits and lose that record qualifying time.

Take it easy coming out of the pits - you can't always see what's coming up behind you. If someone trashes your car or just the front wing then that's a set of Q tyres wasted and a qualifying session without one or both wings is pointless.

TYRES

Qualifying tyres will definitely survive one lap and may survive a second. I've had very good lap times on qualifiers after they've supposedly been shot.

'D's are great for races under twenty laps. Any longer and you get too many pit stops for there to be an advantage.

'C's are perfect for slow circuits and long races. You will generally find you have one stop in a long, fast race (e.g. Mexico at 100%).

'B' and 'A' tyres, because they're very hard in comparison to 'C' and 'D' tyres, will last a whole race, provided you've set up accordingly. This means you may save as 25 seconds in a race. This advantage will be lost if you have a wing damaged, as you will have to make a pit stop to replace, and it doesn't matter how much you scream and shout at the crew they will STILL change the tyres! 'A's and 'B's are for the confident, experienced driver - good set-ups and superior knowledge of the wear of tyres at specific circuits are deciding factors in tyre selection. Then all you have to do is stay on the road and keep the tyres warm. My advice is stick with 'C's.

GEARS

Use the gears sensibly. Don't go down a long straight in second and don't take a hairpin in sixth. Use

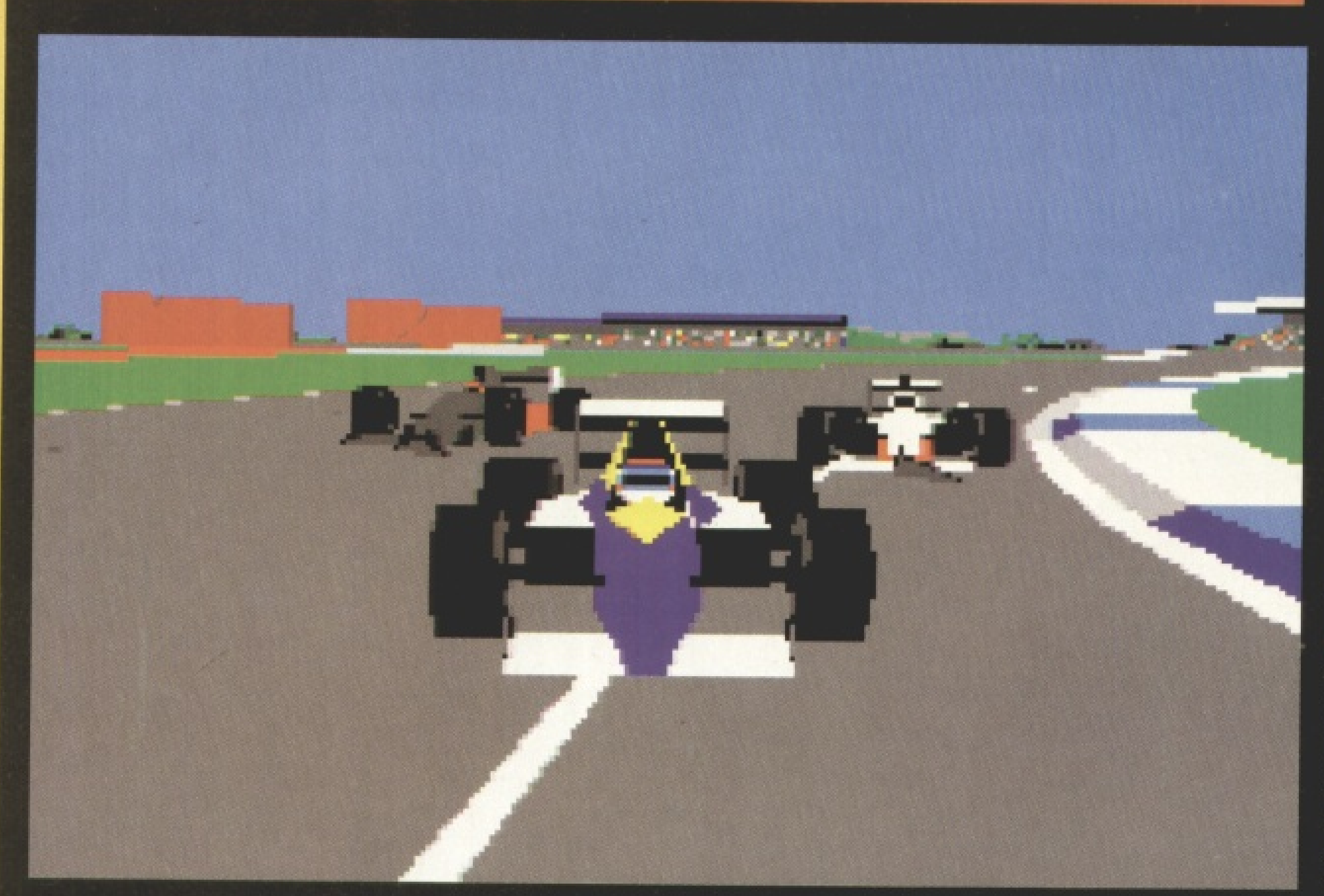






FORMULA ONE GRAND PRIX







engine braking to help you slow down. If you haven't got the power under your foot, drop down a gear.

RACING

If you're in pole position, take off! That's why you spent two hours (or ten minutes) qualifying. There's no bigger advantage than being first on the grid and leaving the others standing.

If you aren't first on the grid - say you're 26th, for instance - then you have to take EVERY opportunity available to get past the other cars. Some circuits have lots of places to overtake, others barely any. It's all a case of knowing the circuit and what your car can do.

Take Montreal, for example. There's a hairpin straight after the pit straight. All the cars bunch up and go along the outside edge then cut across the apex for the optimum point of exit into the next straight. If you cut them out by blasting into the hairpin on the inside you can move up several places. But it's a big gamble - not only can you still end up in last place. you can lose valuable seconds trying to get back onto the track!

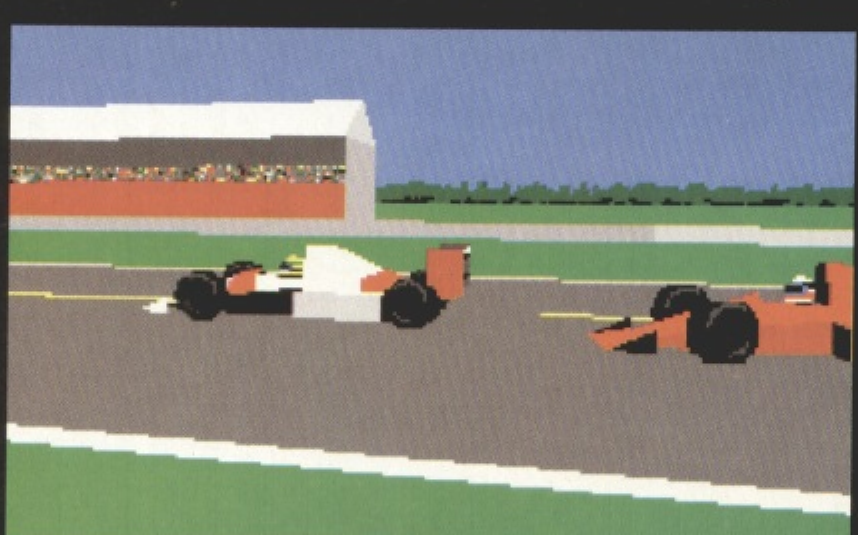
OVERTAKING

If you have a good chance of overtaking someone then do so. On long straights slipstreaming comes into its own. It's a real thrill to see the speedo surge up to 220mph from 195 in just a couple of seconds. On the other hand, don't take unnecessary risks that could cost you the race. If needs be, back off. And remember - it takes a lot of practice to be proficient at overtaking on corners, so don't get too cocky too quickly.

Only overtake when you're sure of your skill. On slow circuits, bide your time. There tend to be few places to overtake and lots of bends to throw you off. Phoenix, Monaco and Montreal all have more than their fair share of concrete barriers at the road's edge, all designed specifically to decelerate your Williams in a picosecond. And it's always more fun watching the computer cars being winched off than your own.

BACKMARKERS

These are the mobile four-wheeled chicanes that only qualified because they weren't driving Trabants. Unfortunately although they appear to be taking their grannies out to the shops they are in fact trying to win the race too, and as such they won't do the gentlemanly thing and let you by, either. You have to race them and overtake them just like any other car. The upside is that once you do get past you'll leave them way behind and that means you're leaving the next competitive car behind too. Once again, it's all a case of biding your time and then





striking. Unfortunately, this can give Senna, Prost et al the chance to slipstream you.

SPIN GEAR

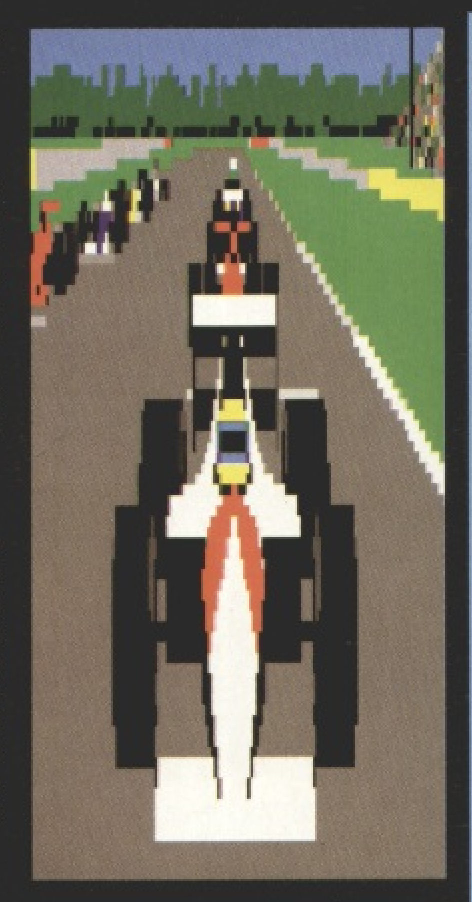
You can't always see everything in the wing mirrors. If you come off the track - and it can happen - it's important to select spin gear. Next, jump to one of the external views so you can see what's coming up behind you. It's bad enough losing vital seconds coming off the track without being bumped into by some loser backmarker.

VIEW FUNCTIONS

Use the arrow keys and view functions to check out the state of the field. If you want to know where you stand you can flick back and forth with the arrow keys. HOME puts you back in cockpit if you get disorientated. If necessary, go to replay and find out what everybody else is up to - you can feel very detached from the state of play if you never use these features.

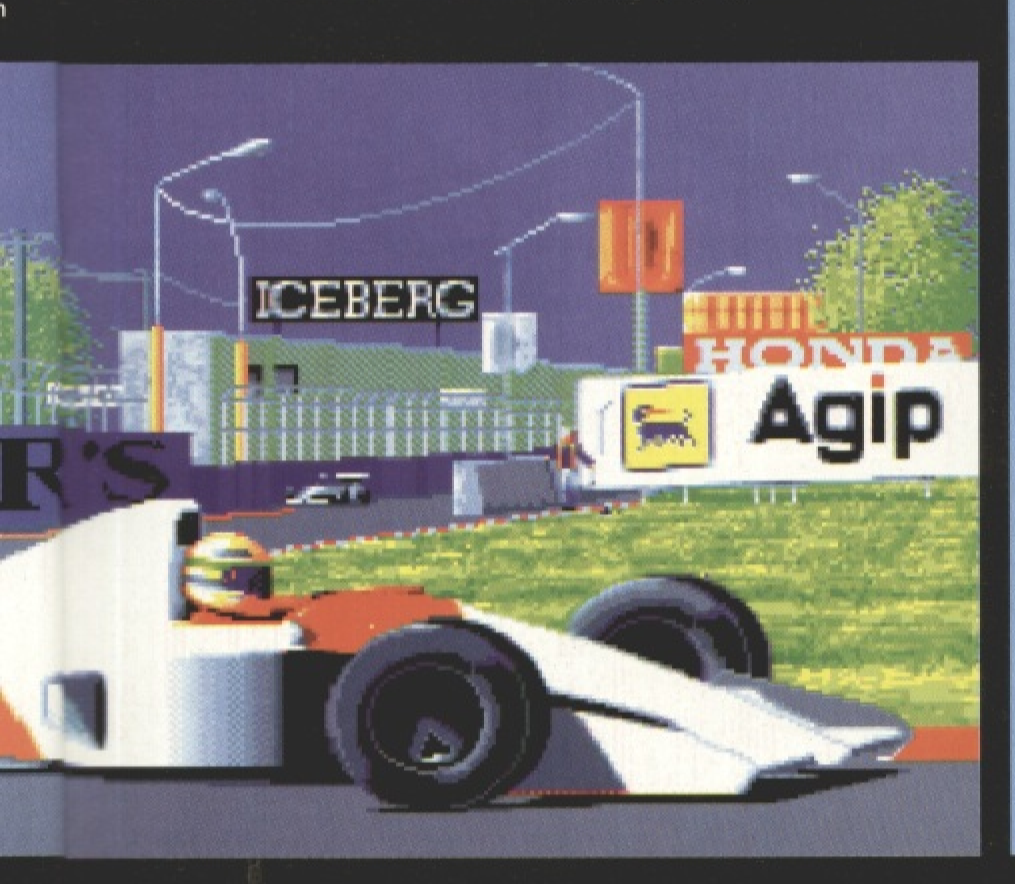
BIGGER, BETTER, FASTER

If you want a serious driving advantage, drive a good car. We all know McLaren, Williams and Ferrarri are the best and fastest. They all have faster, better pit crews too, so your pit stops are shorter than, say, Jordon or Coloni. If you want more of a challenge then drive Lotus or Fondmetal. If you win in a lesser vehicle it's more of an achievement.



AND FINALLY... ABOUT JOYSTICKS

It may seem obvious but please use a good sturdy joystick. Some races require something like 3000 gear changes and there's a great deal of yanking the stick around. Often, like real cars, it's difficult to find your gear so that means even more waggling. It's all too easy to break a faithful old joystick playing Formula One.



CHEAT TO BEAT!

If you can't win fair and square then cheat! And if you lack the Machiavellian level of cunning to work out how to do it for yourself then here it all is written down for you...



THE 'TERRY THOMAS' CHEAT

If you have two cars, concentrate on one as your main driver. Send him out on a good qualifying lap straight away. Immediately you have your laptime, quit back to the pits and take out your other car (on 'D' tyres). However, send this car the wrong way around the track until you spot, say, Alesi in his Ferrarri. Smash him, trash him but, whatever you do, stop him. Quit back to the pits, arm up another car with 'D' tyres (save your stock of 'Q's) and go and trash someone else on their qualifying lap!

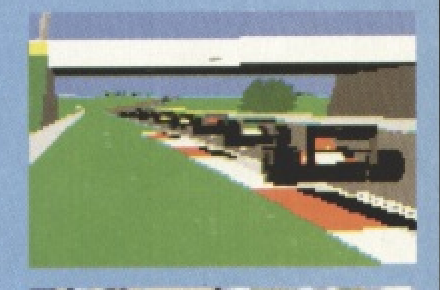
The quicker the turnaround the better as you may even manage to get a backlog of smashed cars in the same spot as the marshals can often get a bit confused and be pushing cars into one another. This is terrific fun and works better on short qualifying sessions, where loads of cars are on the track at the same time and bigger smash ups are more likely, the less powerful cars get better grid positions, you get pole position and there will be a bunch of slow cars between you and Mansell. This is, of course, a morally dubious way of behaving and would never be allowed in real life.

CHEATING AT SPA

Because of a slight flaw, it's possible to start at the back and get to the front in seconds at Spa. The grid layout are such that the back positions are behind the entrance to the pits. Get you best set-up at Spa for both your cars but don't bother to qualify. You'll end up at the back of the grid. Hit ENTER and head into the pit lane the moment the green light comes on. Once in the lane, turn the pitcall light off, razz down the pits, brake hard and come out. You'll either be in front of the pole or very high up. Unfortunately your other car will still be in 26th position under the guidance of the computer so when you changeover you will have to work real hard to move up the field. If you don't you'll be a... BACKMARKER!

CHEATING WITH CHICANES

Unlike the real cars, the MicroProse F1 vehicles cannot get damaged unless they have horizontal collisions with walls, other cars, etc. They seem to be able to leap into the air and land without exploding tyres or breaking the suspension or chassis. So it's possible to jump and





drive over certain chicanes at high speeds. Monza, Hockenheim and Montreal are good places for this.

Approach has to be high speed and you have to judge your entry and exit points precisely. It is advisable to drop down a gear or two as you leave the grass to get good acceleration as you lose up to 50% of your speed. When it works you can save a few seconds and even take a couple of places. If it doesn't work you lose seconds, lose a wing or two or maybe even kill your car. Recommended only for the desperate.





SNIP TIPS!

THE BLUES BROTHERS (Titus)

Everybody needs somebody, especially somebody to help with this top platform game (only recently superseded by the same company's excellent Titus the Fox). So try typing in HOULQ on the player-select screen for infinite lives and use functions keys 1 to 6 to jump levels.

SUPERCARS 2 (Gremlin)

This game is chock-full of cheats and surprises. For your delectation here are a couple. Enter Player One's name as WONDERLAND for automatic qualification all the time and Player Two's as THE SEER for a full complement of weapons and add-ons. Not bad, eh?





RODLAND (Storm)

A neat cheat here this cutesy-puker. Pause the game and hit HELP five times. You should now find you have infinite lives and you can skip onto the next level by tapping the SPACE bar.

THE GODFATHER (US Gold)

We're gonna make you an offer you can't-a refuse! Pause-a da game and type in PIZZA HUT. When you a-restart da game your Mafia man will have infinite energy.

MEGA-LO-MANIA (UBI SOFT)

To get to the Mother Of All Battles try this password: TJLBVSNNIGD.

FINAL BLOW (Storm)

Pause the game and tap function key 10 six times. Unpause the game and you'll discover that your computer-controlled opponent has suddenly become totally punch drunk and can be knocked around the ring like and old sack!

BEAST BUSTERS (Activision)

It's getting on a bit but this is still a pretty smart blaster. If you're finding things a little hard going hit pause. You can still zap away like crazy! When you've killed everything restart the game to continue.



KICK OFF 2 (Anco)

Press every function key from 1 to 10 in order while playing and S12 or S14 should appear in the corner the screen. You will now be able to substitute one of YOUR players for the opposition's goalie! You can do this twice, by which time the chances are the replacement will be very poor and you can go into goal-scoring frenzy.

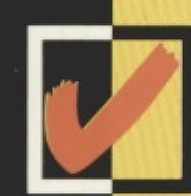
CAR-VUP (Core Design)

On the high-score table try typing in the following:

- R.J. TOONE for inginite lives.
- PUSSY CAT for nine lives.
- BUMPER for infinite bumpers.
- ARNIE for 100,000 points.
- WOOARRGGH for speed turns.
- WHOOPSIE to start on the Prehistoric Level.

FINAL FIGHT (US Gold)

Before the game starts hit HELP at the point in the intro where Haggar is watching the TV. You should see some different screens appear which





means the cheat is now active. During the game proper you should find you now have infinite energy. Wa-hey!

ROBIN HOOD (Millennium)

Have you found all the special items yet? No? Then read on...
CRYSTAL - Go to the top-left corner of the playing area where you will find an old man just over a bridge.



Talk to him to get the crystal which will show you a map of the forest.
DUCK'S FEATHER - Talk to the duck near the castle and then shoot him. You will then have the feather which lets you look all around the forest.
MAID MARIAN'S RING - Whenever you meet the beautiful Maid, talk to her. On the third chat she will give you a ring which lets you see how much money people have, if they like you and so on.
TOADSTOOL - This lies somewhere between Little John's island and the monastery. You will see a white dotted circle. Stand next to it and use the 'Steal' icon on the circle to get the magic mushroom which brings dead people back to life.
HORN - After the hunter has made an announcement about hunting, a man will be arrested. Just as he is about to be hung shoot the guard and the man will escape. After a while he will come back and thank you. He will go and get changed and when he returns he'll give you the horn. Blow the horn to summon your merry men at any time.
DRAGON'S BREATH - When the dragon is running around the village talk to him and then walk closer. When you pull the thorn out he will give you dragon's breath (very unpleasant!) which lets you stun people for a little while.
MONK'S HABIT - When the bald monk is returning from the castle, rob him and then follow him until he sits down. Talk to him and he will give you the habit which has the effect of effectively making you invisible. Very handy when you're being chased!

THANKS TO THIS MONTH'S KILL-ZONE COMMANDOS!
A special tribute to all those brave boys out there who sent in hints and cheats. Never have so much been owed by so many to so few.

THE ROLL OF HONOUR:
Ayman Agabani, Tam Boyle, Edmund Ford, Johnathan Lawson, Richard Mitchell, R. P. Murphy, Gareth Richards, Robert Taylor, Robert Tober.

GAMES SURGERY

Doctor Upchurch is in. Please take a seat and wait to be called in. Oh Mr Smith, Dr Upchurch is ready to see you now...

To the Doc,
I've looked through every computer magazine I've got for a cheat to Empire's The Amazing Spiderman but to no avail. If you are a doctor then please save my sanity and tell me what it is.
Yours, Paul Smith, Epping.

Yes, you are correct. I am indeed a doctor and I can save your sanity. On the title screen type in SPIDEY'S GONNA CHEAT! (complete with spaces and apostrophe). Press RETURN - normally this takes you into the game, if it hasn't then you know you've typed correctly. Now, during the game, hit HELP to replenish your energy at any time. Please send the next patient in as you leave, Mr Smith.

Dear Doctor,
In Willy Beamish I can't seem to win the frog-jumping competition. I have tried giving Horny Cola but he gets disqualified and feeding him with flies but he goes to sleep. Please tell me how to win.
Yours miserably, James Rogers, Farnborough.

Tsk, tsk. I believe copious aid and succour was given to sufferers from Beamish's Complaint last month. Admittedly this part of the solution was a bit cryptic, so I will help you. What you need is a sexy lady frog to 'encourage' Horny (by name and nature, it would seem) to greater efforts. To get the frog visit Dana in the treehouse and offer her a T-shirt as a gift. Next please!

Doctor!
Please can you help? I can't find the secret rooms in Rainbow Islands, I've looked everywhere but i just can't find them. Please tell me where they are. And how do kill the guardian on Toy Island? It's really frustrating me!
Regards,TonyDimambro, Leamington Spa.

My dear Mr Dimambro, please calm down. You'll do yourself a mischief! To get to the secret rooms you have to collect the coloured gems in this order: red first, then orange, yellow, green, blue, dark blue and finally purple. If you do this a door will appear when you reach the guardian's chamber. Touch the door to be transported to the secret room - they all contain magical items that will help you finish the game. But be careful - if you die before you touch the door it will disappear!

There's no easy way past the Toy island's guardian - you have to slug it out with him. My advice is to stay in the corners on the room and fire and smash rainbows like fury. If the clown looks like he's going to tumble into you move out of the way then get in the corner again. If the secret room door has appeared you can try and use that to get avoid fighting him. Good day to you, Mr Dimambro.

Dear Doctor,
In Shadow of the Beast 2 is there an infinite lives cheat? And are there any cheats for The Simpsons?
Yours faithfully, Bernard O'Shaughnessy, Collinstown, Ireland.

Goodness gracious, you really are a bit behind the times, aren't you Bernard? I thought everyone knew how to cure Beast 2 or Platformicus Bloodiharditis as we doctors call it. When the game begins run right and when you get to the tribesman in the woods speak to him and say TEN PINTS. Infinite energy is now yours. As for The Simpsons, a couple of cheats were printed in the Snip Tips last month. Goodbye!

THE SURGERY IS NOW CLOSED
If you wish to make an appointment to see Dr Upchurch please give full written details of your persistent complaint and send them to: Dr David Upchurch, Games Surgery, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Dr Upchurch regrets that due to Surgery business he is unavailable to deal with problems over the telephone. Also Dr Upchurch does not make house calls - he's far too busy spending his spare time playing a round of MicroProse Golf

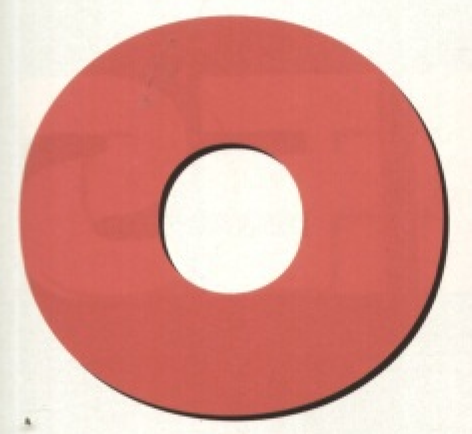


KILL ZONE

ORK



Puzzles are of the 'take object from A to B' variety. Here, for example, a giant monster guards the exit to the current arena. You have to hunt around for some gold and then drop it beneath the 'PAY TOLL' sign. The monster will then pull his lever and the gate will open. You can carry up to eight objects (they are picked up automatically when you walk over them) so you'll appreciate that things can get quite complex later, with much ferrying of items to and fro.





In a surprising touch of realism, you can't actually see your bullets when you hit fire - all you get is muzzle flash and a little explosion where the shots hit home. It's wise not to go shooting up the place like some psycho killer since ammo is limited, although extra clips can be found en route. Also handy are little heart icons which boost the flagging energy of your one (pitiful) life and refuel pods for your jet pack.

Are you ready for Psygnosis's ultimate test of mind and body? David Upchurch finds out he obviously isn't...

Just what are they on at Psygnosis HQ? The plots for their games just keep on getting weirder and more bizarre. Ork's sets the player as a would-be Star Cruiser Captain trying to pass a series of 'exams'. If you pass them all then you'll be awarded with your own ship. However, this being Psygnosis these exams are not of your usual 'Write your name at the top of the paper and answer three out of the six questions' kind, obviously.

Oh no, these exams take place in vast 'arenas' on a distant alien planet. Riding a two-legged walker thingy, the player has to run and jump around the scrolling caverns, pulping the bad guys and solving puzzles, in search of the exit to the next arena and - eventually - that elusive command seat on your very own starship.

And no, I'm afraid I don't know why they called Ork.



Every so often you get some respite from attack by swarms of tiny monsters and get attacked by a big monster instead. As you'd probably guess they all have some weak spot that you have to exploit to get to the vital goodies they guard.



(Right) Some cavern areas are sealed off by forcefields. To deactivate them you've have to find weirdly-shaped keys and drop them in the 'locks' (which resemble upturned crescent moons) nearby. Suffice to say that flying into an active forcefield is not beneficial to the continuation of the game.



Later levels allow you to use your built-in jet pack. First off you have to find a special launch pad and, once located, you simply have to jump off it to soar into the air. This mode of transport allows you to explore all those little out-of-the-way nooks and crannies but take care that you don't run out of fuel and crash.

THE VERDICT

No, this is not The Killing Game Show 2! It's that walker that does it, isn't it? Ork is not only very different to TKGS to play, it's also not a fraction as good.

Graphically, it's nice enough. The speedy, smooth three-level parallax scroll is very impressive but the very Psygnosis-y 'cardboard cutout' monsters and backdrops are not. The use of colour is limited which wouldn't be so bad except for the fact that the baddies often blend in with the background and don't become visible until too late. Sound, which consists mainly of machine-gun rattle and explosions - is equally pleasant but uninspiring.

Which, it has to be said, is a comment that applies to the game as a whole. What it lacks is some sort of spark to lift it above the mire. If games were meals, Ork would be a plate of sausage and mash: good, solid fare that'll keep you happy and satisfied enough but no special occasion. Unless you're really starving I'd recommend you save your cash for that big meal out.



ASHES

The Province of Aiga

LATEST NEWS REPORTS

SPECTRE OF FAMINE – THOUSANDS ON BRINK OF STARVATION

VEHICLE PRODUCTION PLUMMETS AT MOMENT WHEN MOST DESPERATELY REQUIRED.

BREAKDOWN IN WATER SUPPLIES. DISASTER THREATENS.

You have 20 days to pacify this province.

Things are not at all well in Aiga. This is a pretty typical example of the resume the player gets as he enters each area. The number of days that you are awarded to pacify an area, is pretty indicative of quite how awful its problems are.



Many of the basic problems caused by the collapse of the empire are shortages of fundamental things like food, medicine and clothes. Amassing decent stores of these items is vital since, for a start, they're very handy for persuading influential people to help you.

Releasing the latest game from strategy guru Mike Singleton would be regarded as an impressive step for even a major software publisher, but for newcomer Mirage, it's something of a coup. Jim Douglas takes a look.



The light area of the map denotes the region you are currently "playing". It may look as if someone's bag of M&Ms has burst, but in fact, all these coloured dots have great significance. Cars, armoured vehicles, people etc each have their own coloured dot. But for your purposes, it's the little orange fellows which should be tracked down first. The orange dots are the known locations of Important People. It's vital to get these key characters on your side, one way or another. Often, by the very nature of their importantness, these folks move around a lot and aren't easy to get hold of.

Mike Singleton's newie, though brilliantly clever and successful on many levels, does not look like the sort of game to make you laugh. Set in a shambolic and crumbling empire of five republics, the game (an adventure, as Mirage is keen to stress) has you in the role of a Nato commander, charged with the unenviable task of restoring peace, order, economic stability and ethnic harmony to a region on the brink of self-destruction.

Largely based on recent events in the Soviet Union and Eastern bloc countries, Ashes of Empire is perhaps one of the most complicated games to come out of the Singleton stable, but a great deal of effort has gone into making what could be viewed as a fantastically turgid scenario as friendly as possible.

And this is where my biggest concern with the game lies. Since it has proved impossible for the World's top politicians and thinkers to come up with a decent solution to the problems caused when an empire collapses, you have to wonder quite how Joe Public is supposed to do the same. The level of simplification which has been imposed on the factors in the game, especially dealing with the 9000 characters populating it is the point on which the game will stand or fall.

The basic procedure of the game is to venture into a province, identify its particular problems, track down the important people and persuade them to co-operate. Travel is handled in a 3D style similar to the Midwinter games and interaction with the characters uses a rather smart new graphics system which does a pretty good job of convincing the player that he is talking to a real person.



One of the twenty modes of transport in the game is the fighter, a sort of hover-plane affair which can be used to get across the 3D environment pretty quickly. Once a cluster of buildings has been located from the fractal map, it's in the 3D mode that the player must get about. Less than descriptive red icons in the left area of the console indicate potential "actions" which correspond to the keyboard overlay supplied with the game. The third one in is illuminated, indicating that it's possible to enter a building. Info as to the nature of the building, ammunition left, current direction, speed and time are also on display.

OF EMPIRE



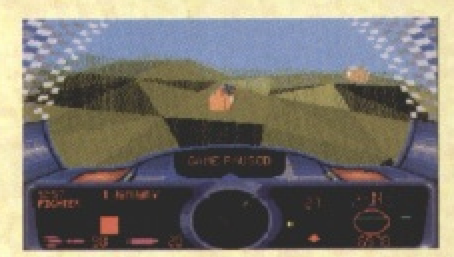


Winning the support of smaller characters may not feel like a particular victory at the time, but it's worth remembering that even the smaller character will affect some others, and to begin with, they are a much smaller drain on your resources than trying to buy the loyalty of huge factory managers. (Or even managers of huge factories)

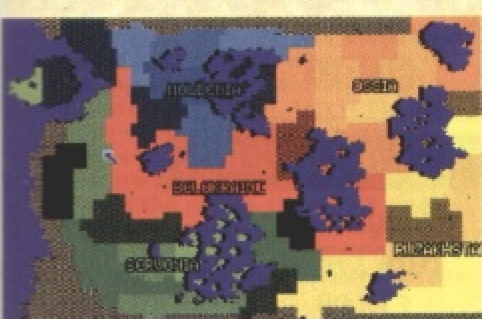
0:42 Factory at Crostriev

Genevieve, the director, is in the machine room. She says she will join your side if you will deliver a bar of gold, a diamond, a palette of food, a barrel of wine, a container of goods, a crate of tools, a case of medication and a bale of clothing. Genevieve also says that Assault Adjutant Georgevitch is in this town. Assault Adjutant Gallegos is in this town. Captain of Works Galluppi was in this town 2 hours ago but he left for Utino. He is expected back in 6 hours.

Genevieve, the director of the factory at Crostriev is a bit greedy. While the benefits of having her, and therefore all her staff, on your side are considerable, the price she is asking is rather too steep. It's here that a lot of the less straightforward tactics come into play. The icons along the bottom indicate the less than above board means you have at your disposal to enlist her help. Unfortunately, until you can work out some rules of thumb about what sort of things will work with particular people, this method is a bit his and miss, and largely deteriorates into complete guesswork.



With over 9000 characters to talk to in the game, tracking down the one you're after can be a tricky business. It's thoroughly advisable, since they move around so much, to simply use the Advance Time option and wait for their return, rather than trying to chase after them all over the map. Here our player is in the midst of a particularly fruitless search for one important figure.



(Left) What a mess! Tension and unrest are represented by dark shading. As you can see, the empire under the influence of Commander Douglas is in a pretty awful state. Ashes of Empire is such a huge game, it's vital to break it down into little chunks and deal with them in order.

THE VERDICT

Everyone knows that Mike Singleton games are enormous. Indeed, it no longer seems to be a problem for Mike to make his games impressive. It seems more of a task for him to break down the awesome strategic undertaking of playing one of his games into chunks which your average gamesplayer can manage.

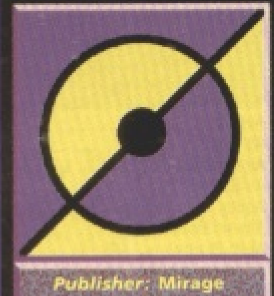
So, being possibly the most "epic" of his games yet, Ashes has presented him, one would expect, with his biggest problem. And in places it shows.

Such work has gone into making all the complex stats and cause & effect game logic seem accessible, that occasionally Ashes feels very much like two distinctly different games.

On one hand, when the player is consulting his Commodities screen and scouring the landscape for Important Characters on the rather frightening fractal landscape, it feels like a really big, tough strategy game. But on the other, when the player is clicking through his hit/plead/trick/hypnotise icons in order to win over a particular character, the game feels like the most basic of adventures.

But for all this, Ashes of Empire is a truly impressive game, filled with all the elements that one always associates with great software.

Fans of Mike's other work will no doubt jump at the chance of tackling his biggest, and probably most challenging game to date. Likewise, anyone convinced that they have a better solution to the problems in Eastern Europe than our glorious leaders should give it serious consideration.

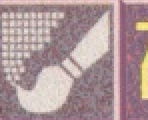


Publisher: Mirage
Developer: Mike Singleton & Digital Wizardry

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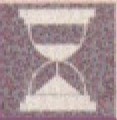
GRAPHICS

74%

SOUND

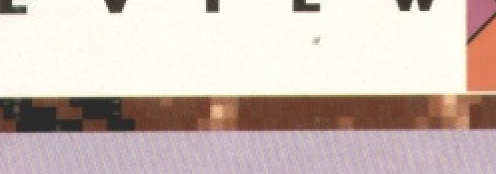
85%

PLAYABILITY

84%

LASTABILITY

80%

OVERALL
80%



A world beyond your experience, beyond your imagination? Or just a load of old tosh? Gary Whitta shakes the sand from his shoes and finds out.

DUNE

You've read the book (although you probably haven't), you've seen the film (but you couldn't make head nor tail of if), now play the game! Yes, the computer incarnation of Frank Herbert's bizarre sci-fi classic and the equally "epic" David Lynch film is here at last. And what an odd little thing it is. Actually that's only half right. Dune may be odd but it's certainly not little by any stretch of the imagination.

Talking of stretching the imagination, those familiar with Dune's concept and story will know that it's easily one of the most original and inventive pieces of SF ever penned - if anything it's a little too original, with ideas so surreal that even the most die-hard sci-fi fans had a hard time getting their heads round it. For the unitiated, here's the basic idea. It's 10,000 years into the future, and the most precious substance in the Universe is a mind-expanding spice called Melange, which not only prolonges life but also enables people to "fold space" and travel across galaxies in no time at all. It's good stuff obviously, but there's one small problem - Melange only exists in tiny quantities, and then only on one world, the scorching desert world of Arrakis, otherwise known as Dune.

Such is the value of the spice that there's fierce competition over who gets to mine it and sell it. That privilege had always been given to the blubbery and evil Harkonnens, but the Emperor of the Universe has now handed the contract over to the House of Atreides, a far more noble and respectable clan. Having moved to Dune from their home planet and set up shop, the Atreides family begins its spice-mining efforts. But the Harkonnens aren't about to give up their income without a fight, and so begins a desperate struggle between the two houses for control of Dune. Over to you...



Play begins in the Atreides family palace cum fortress, where most of the game's more important characters are to be found. This is the centre of operations, so much of the time is spent flitting back and forth from here to various locations around the planet. It's only a small place, consisting of about eight rooms - some of which can only be accessed via secret passages that the player has to find.



Dune's native humanoids, the Fremen, are a primitive, nomadic race. They live in scattered underground settlements called Steitches, and though they may have some odd habits (they worship water, for example, as it's the rarest substance on the planet), but they're the only people who know how to mine spice, so their assistance in invaluable. It's all done with the aid of "stillsuits", special bodysuits that make the most of the body's moisture and offer the only way to survive in the searing heat.

As you travel the planet, descovering more and more Steitches, your job is to stop off and recruit the bands of Fremen inside to work for you by mining spice. They're a funny bunch, these Fremen (notice their eyes are completely blue, caused by prolonged exposure to Melange), although most of them don't take much persuading. They'd much rather work for the respectable Atreides than that Harkennon scum any day of the week. Some areas are more difficult to farm than others, and require specially-trained Fremen, known as Prospectors, to survey the area before anything can be extracted.



The entire game is played in first-person perspective, so the only time the player ever sees himself is when he looks in the mirror. Walking around and interacting with people is achieved via a simple icon panel and a short list of menu-driven options.

This is your Dad, Duke Leo Atreides, and the man who gives the orders around the place. Talking to him, like talking to any of the other game's many colourful characters, is a limited process. It's not like, say, Monkey Island, where the player chooses from a list of dialogue - you simply click on the "Talk to me" option, and the character in question gives you any relevant information he or she may have. What you're told is dictated by your position in the game, with the program taking care of the formalities. For example, if someone says "go and ask so-and-so about this subject" and you then visit that character, saying "Talk to me" prompts the character to talk about that subject. It's limited, but it does make life a lot easier and as such it's a very effective system.



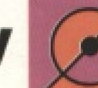
The communications room of the Atreides fortress is where holographic messages from the Emperor of the Universe, who controls the trafficking of Melange across the stars, are received. He's not a good man to trifle with, and won't hesitate in expelling you from the planet if your spice shipments aren't satisfactory.



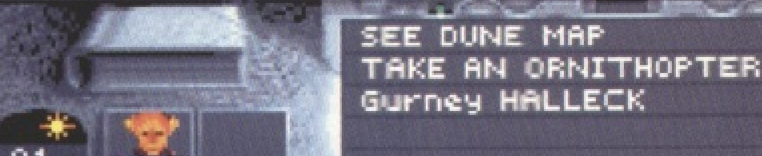
The player takes on the role of Paul Atreides, son of Duke Leo Atreides, the head of the house. Bearing more than a passing resemblance to Kyle MacLachlan (who played Paul in the movie, of course), your task is to help get the Atreides' spice operation off the ground and make it a success, while muscling out the dastardly Harkonnens. Initially you've got no knowledge of Dune, nor any contacts among the planet's indigenous race, the Fremen. So, you've got to get out there, meet people and pick up as much info as you can. Off you go then!

Given your lofty position (heir to the throne) of the house of Atreides, everyone in the palace has to treat you with a modicom of respect. All the same, you'll find that most of your time is spent doing what you're told. No-one's actually going to order you about, but they will suggest that you visit certain people and attempt certain tasks - most of the time it's good advice and you'd do well to follow it. This is especially true of the very early stages of the game, where the computer characters spend most of their time getting you off to a good start by gently nudging you in the right direction with friendly suggestions and hints.











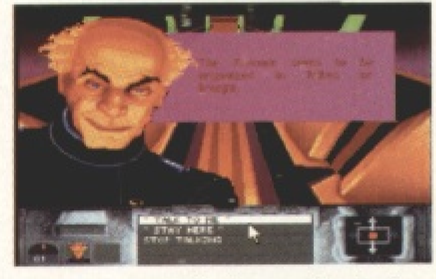
Outside the caste Atreides, temperatures of Dune can reach furnace-like levels, and the sandy terrain makes any kind of surface travel practically impossible. Three chers, then, for the Ornithopter, a bizarre helicopter variant that seems to have been modelled on a giant mosquito. This really is the only way to travel - just hop in, select any of the named destinations from your navigational map (inset) and you're flown there in comfort and style automatically, with the giant sand dunes rolling under you. Some journeys can take a while, so once airborne you've got the option to skip the wait and arrive at your destination immediately.



Aaieee! Sandworms! Also known as The Shai, these humongous slitherers are a major problem - but they can be a great help, too. These giant carniverous animals are attracted to exactly the kinds of vibrations caused by spice-mining, so having whole teams of Fremen gobbled up is not an uncommon occurence. Later on, however, these creatures can prove very useful for transport purposes - if you can figure out a way to ride them.



Eeuurgh! Let us introduce you to your mortal enemy, the horrible Harkennons. These fat, blubbery sonofabitches are based only a short distance from your own palace. It's best to steer well clear of them - the palace guards will automatically shoot down any rogue ornithopters entering their airspace.



Meet Gurney Halleck, your family's faithful servant and advisor. He may look like a right snidey sort, but in fact he's one of the most helpful influences in the entire game. On request, he follows you about from place to place and offers useful advice when it's needed. If you ever get stuck for what to do next, chances are Gurney's got a good idea.

Your mother Jessica is more than just a pretty face. She possesses special psychic powers, and chatting with her yields several hints that you may well be a bit gifted in that direction too. Her talent comes in especially useful for sniffing out secret entrances and passageways around the Atreides palace.



(Right) Duncan Idaho (who we reckon is a dead ringer for Norman Lamont) is the man in charge of spice production on Dune - although all he ever seems to do is sit around on his fat arse and give you errands to run. If you can't be bothered to look at the long-winded stats, Duncan is always on hand to give you a potted version of how the spice production is going, and won't hesitate to harumph at you if it's not looking too great.

THE VERDICT

Like the book and the film before it, Dune the game has no time for normality and convention - it's a very odd, very imaginative and, also like the book and film, it's impressively sweeping and epic in its scale. The exquisite and very stylish graphics, which have obviously been modelled on the movie to a great extent, create a tremendous other-worldly atmosphere - especially when coupled with the impressive new-age soundtrack. Dune is a game with a feel and a seductive style all of its own, and as such it's very easy to get drawn into its bizarre world. This is all helped nicely along by the game's tremendous user-friendliness - the icon-based control system is about as instinctive as you're ever likely to get.

If the game seems a little simplistic at first, it's because it's very thoughtful in its design, and works hard to make the player feel at home by introducing the characters cleverly, and constantly offering helpful hints. Later on, when the emphasis shifts from adventure and exploration to strategy, things get a lot tougher and more involving. The game's many objectives (the ultimate aim is to make Dune a habitable world as well as beat the Harkennons) mean that the player is constantly juggling several balls - and that's the essence of good strategy.

If there are problems with Dune, it's that the gameplay seems to fall between two stools, leaving adventure and strategy players rather unsure of what they're getting. Purists probably won't like it, but if you're willing to adapt there's a good mix of game styles on offer here. A fine example of well-structured gameplay executed with true style, Dune is the best example of its genre in a long time. It sounds corny, but if this is your sort of thing, you could do a whole lot worse.

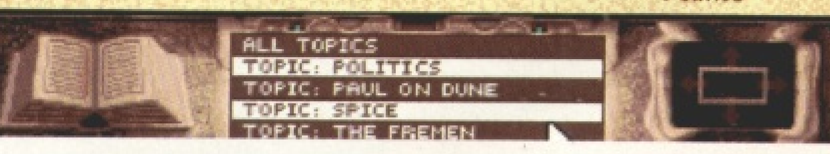




For a view of how the game's going on a larger scale, you need to pop along to the Globe Map. From here you can zoom in on any area around the rotating planet and have a butcher's at the situation there - the blue arrow indicates your current position. In addition, there's a detailed statistics screen showing how well the houses of Atreides and Harkennon are doing against each other in terms of spice production, as well as indicating the player's personal charisma and motivation levels - which affect your ability to deal with people and as such has a direct influence on spice production levels.

Paul Atreides arrived on Dune with his father, the Duke Leto Atreides, and his mother Jessica.
They settled in the deep desert, in a palace once occupied by their Harkonnen enemies.
Caladan is the Atreides home planet.

Politics



Most die-hard adventure and strategy gamers are in the habit of having a pen and paper on hand while playing, but with Dune you can chuck those clumsy articles in the bin once and for all! This computerised book can be referred to at any time, and offers detailed summaries, written in fiction form, of everything the player has been up to - who said what, who went where - if it happened, it'll be logged into the big red Dune book. The volume also povides background information on every relevant subject. If you need to look something up, you can flick straight to the appropriate heading, or read from cover to cover for the most detailed info.





During a peace conference General David Foley is reported in The Telegraph as making some rather controversial statements about defence cuts. Your agents analyse the situation and pronounce that the potential political damage is negligible. You, however, are not so sure...

1

SUSPECT

General David Foley
107 Maiden Street, Belgravia

Occupation: Unemployed
Prominence: Notable

Synopsis: (Retired)

Suspected affiliation to The Moral Righteous.

Suspect is a known government supporter.

* Suspect under surveillance

2

TELEPHONE TAP
January 6th

(BT line registered under General David Foley)
CALL LOGGED AT 8.30pm:

Caller: Sherwood is ready to roll. Sherwood is ready to roll. Am awaiting your final orders, sir.
Receiver: Good work. Careful with the trim and markings, some smart arse is bound to take a good shot. Now get off the phone.
Caller: Yes sir!

CALL TERMINATED

3

SUSPECT

FORM 8L17-SRCH
ORDER No.

SEARCH WARRANT

Assign a search party to enter 107 Maiden Street, Belgravia, home of General David Foley in order to record any items therein which may be of interest.
We need 2 days to check the place out.

D.G.

4

TELEPHONE TAP
January 9th

(BT line registered under General David Foley)
CALL LOGGED AT 8.30pm:

Receiver: OK. We meet in three days time at twenty two hundred hours. Sherwood will roll the day after. God is with us.

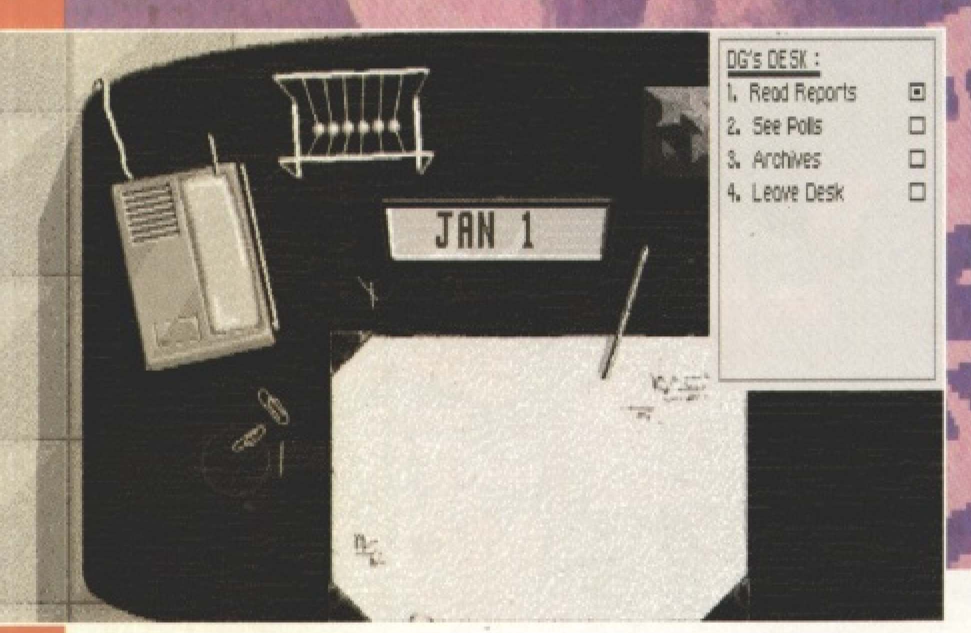
CALL TERMINATED

1 Calling up General Foley's file you note some of his more, ahem, 'esoteric' social connections and decide that this is a man who is ripe for some intensive surveillance.

2 You get your men to tap his phones. Surveillance soon report back with this phone conversation. Who or what is "Sherwood"? And what does all that stuff about "trim" and "markings" mean? One thing's for sure, the General is not all that he seems.

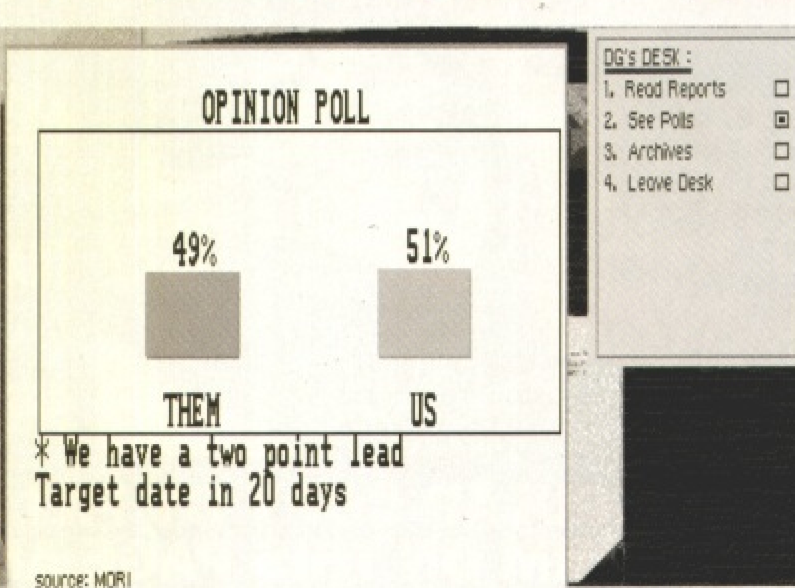
3 Hmmm, things are really hotting now. Something big is a-foot, but you don't know what or where. Contacting the Search Department you authorise a complete ransack of the General's home. This, the Department advise, will take a couple of days.

4 Unfortunately the search finds absolutely nothing of help to you. Meanwhile, though, those Surveillance boys come up trumps again when they intercept this little chat. The plot thickens...



This desk is where the player spends most of his time. Every day (each day is effectively a game 'turn'), new reports are left here for your perusal, bringing to your attention new and potentially damaging affairs while underlings from the various departments under your control detail their progress so far. From this desk you can also access comprehensive data files on all the groups and individuals that have cropped up in the reports you've read - their use is essential when you're trying to figure out just what the heck's going on.

FLOOR 13

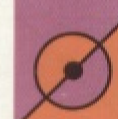


David Upchurch gets the bugging bug with Virgin's cloak-and-dagger strategic thriller

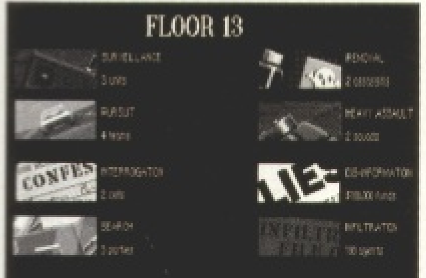
High up in a nondescript Docklands' tower block resides a super-secret Government agency. Its job? To keep the Government in power by any and all means possible. Possessing almost unlimited and totally unorthodox powers to spy on, intimidate, torture and even kill troublesome members of the Great British Public, it is answerable only to the Prime Minister. (It's fictional. Of course.)

And it as the new boss of this undercover organisation that the player starts the game, the previous less-than-competent incumbent having been 'sacked' via a 200-foot fall out of the office window. Did he fall or was he pushed? Well, this being Floor 13, what do you think? If you're to avoid a similar pavement-painting end you must keep the

Accessed from your desk is this display of the current state of the opinion polls. The parties' rating, diplomatically named as 'Them' and 'Us' to prevent any pro-Tory/pro-Labour/pro-LibDem controversy, are displayed as a bar chart that fluctuates daily. Needless to say, but if 'They' do a lot better 'Us' then you can pretty soon expect to be taking that wingless flight out of the window.

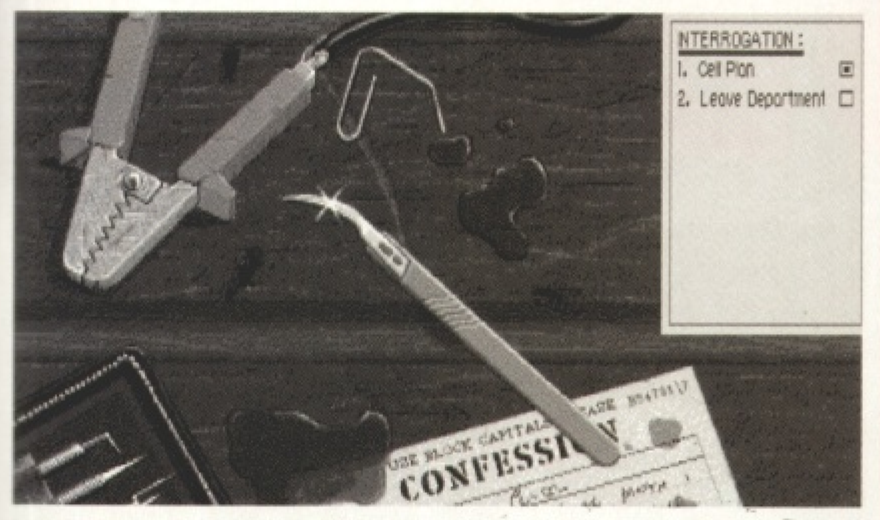






This is the Dis-Information department. From here you can bribe seedy newspaper hacks to spread lies and rumour about annoying anti-Government activists. Some busy body accusing the Government of not supporting the NHS? Oh look, the hypocrite's got private health insurance! This is a very effective way of dealing with the more minor threats to the Government's reputation.

The player has eight seperate departments under his jurisdiction: Surveillance, for keeping an eye on a certain individual or location; Pursuit, a mobile form of surveillance; Interrogation, 'nuff said; Search, useful for turning up clues; Removal, a polite way of saying assassination; Heavy Assault, for 'persuading' vigorous anti-Government voices to shut up; Dis-Information, a more delicate way of dealing with protestors; and Infiltration, for penetrating secret societies and groups. Each department has limited resources and funds and it's up to you to decide how to use them.



Government high in the polls by silencing troublemakers, digging out terrorist hideaways, subverting controversial groups and organisations, keeping scandals out of the newspapers and generally maintaining the Government's whiter-than-white public image.

Floor 13 is aimed fair and square at the strategy buff. There are no action sequences, the whole game revolves around pure decision making - acting on tip-offs and allocating limited department resources to contain or eliminate potentially-damaging matters. But as the various torturous plot strands start intertwining and the pressure from the irate PM mounts, you'll find it one of the most engrossing games around. And if you're not paranoid now, you will be after you've played this.

Often the only way to get vital leads is to bring in a subject for interrogation. There are three levels of questioning, ranging from a mild duffing to the full works. The trick is applying just the right level of pressure to make the subject blab - too much and the subject may go mad or even die. And remember that after interrogation subjects are always killed to prevent security leaks and if bodies start piling up questions may be asked in the House.

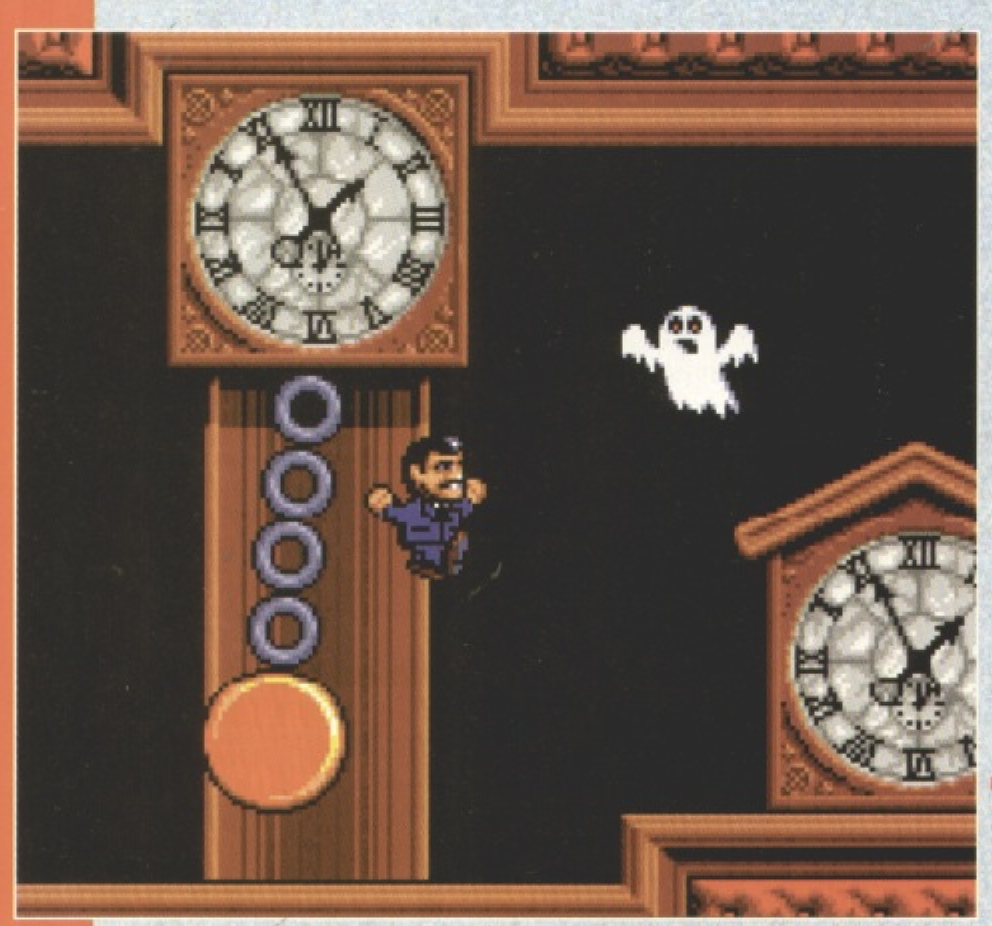
(Right) Not only are you trying to keep your nose clean with the PM, you've also got to try and butter up your superiors in The Secret Masters of Thoth, a Freemasons-like secret society of which you're a member. Often the society's Grand Master will call upon you to perform some sort of service for him. This is okay until his request conflicts with your duties for the Government. Who do you obey?

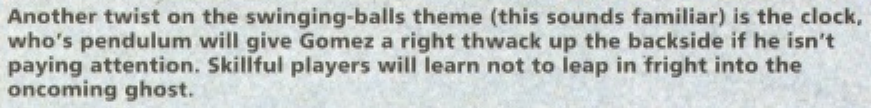
THE VERDICT

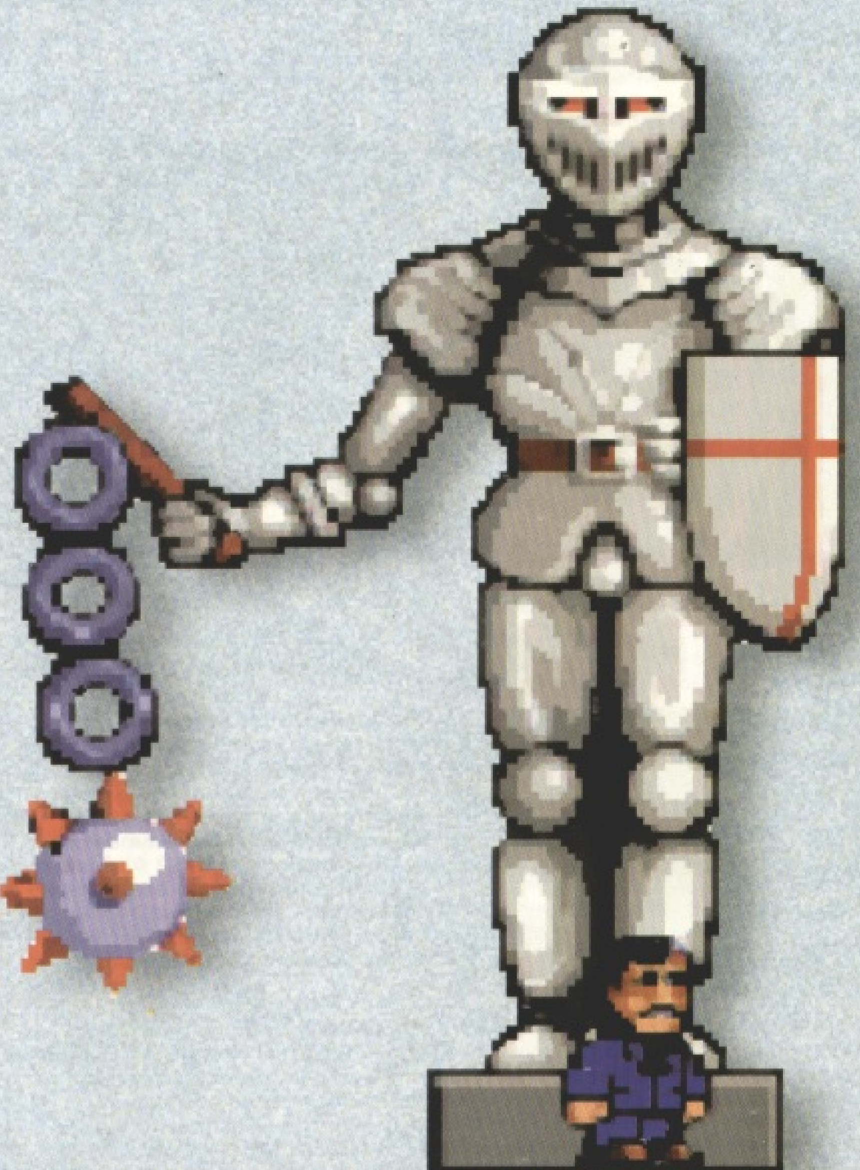
It has to be said that Floor 13 isn't going to appeal to everyone. This is strategy at its purest, a point underlined by its keyboard-only control, with no mass-audience-pleasing bells or whistles, There's no in-game sound and I can imagine some Amiga owners grumbling that they didn't splash out nigh-on four-hundred quid to look at black-and-white screens. But that's missing the point - in Floor 13's case it's the game that's the thing. Sound, for starters, would be distracting and soon turned off anyway while the graphics do an excellent job of generating an atmosphere of grubby underhandedness and shady goings-on. It all starts easily enough, with just a couple of simple low-grade scandals to deal with, but as the game progresses things get very complex. Multiple plot lines weave in and out of each other and, as the days go by and snippets of (often unrelated) information trickle in from your various departments, it gets tougher sorting out the wheat from the chaff and forming a clear picture of exactly what's going on and where. If you're a fan of spy thrillers, particularly from the Le Carré school of writing, you'll love this. My only minor worry is that players using TVs might not be able to read the smallish text.








Another twist on the swinging-balls theme (this sounds familiar) is the clock, who's pendulum will give Gomez a right thwack up the backside if he isn't paying attention. Skillful players will learn not to leap in fright into the oncoming ghost.



THE ADDAMS





(Above) By picking up a certain bonus item Gomez becomes SuperGomez (represented by the lovely twinkly stars which follow our hero), allowing the player to hurtle through any bad guys entirely unharmed. While it only lasts for a number of seconds, this feature is absolutely essential for completing some of the truly hair-raising moments later in the game - and believe you me, there are plenty of them!



(Left) It's from the staircase that Gomez can gain access to virtually any area of the house. This delightfully barren screen is far from as boring as it seems, and players willing to explore this most dreary looking place will find secret things beyond their wildest dreams!

Can Ocean pull off another Hudson Hawk, by turning (although for entirely different reasons) a movie which doesn't exactly lend itself to conversion into a game into a software funfest? Jim Douglas thinks so...

Ocean have finally worked out how to put a decent movie conversion together. They've done it with Hudson Hawk and they've now done it with Addams. And the first rule would seem to involve throwing away everything in the whole movie except the central characters. And on the whole it works remarkably well.

In this case, Gomez has returned home from somewhere or other to find the entire family (Wednesday, Pugsly, Uncle Fester, Morticia and that old granny) have been magically whisked away to the darker recesses of the family home, and worse still, the whole place has been taken over by all manner of crazy little varmints!

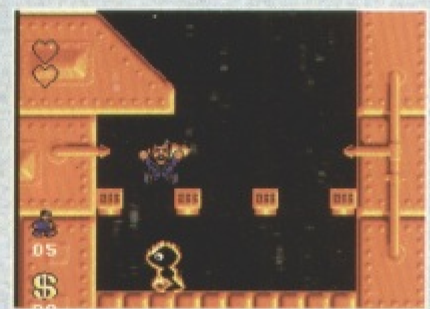
Unless he's prepared to spend the rest of his life in the doghouse, Gomez had better set about a full-scale rescue mission pretty damned quickly. Using the stairway as a central point from which all areas can be reached, Gomez must track down each member of the family and send them to the relative safety of the Music Room.

The game is presented as a graphically excellent platform romp, packed full of hidden bonuses and secret rooms, giving the player a firm feeling that absolutely anything could happen next.

Basically, Addams is Ocean's answer to Mario, with the super-cute Gomez having to negotiate hazards amazingly similar to those in Super Marioworld on the SNES. But there's plenty of originality in here too. So let's take a tour...



(Left) Oh, sometimes it just gets too much for a guy. Sometimes he just has to stand back from his current situation and decide if things are really going the way he wants. In this particular case, Gomez needs to decide if he's going to press on with the game immediately, go back to the start or jump off to the left into the secret room where all the extra lives are hidden.





(Right) Good God! What a din! Lurch has apparently become so distressed at the family members going missing, that he has decided to sit in the music room and absolutely decimate the Addams Family theme tune. As Gomez rescues more and more family members Lurch's playing gradually improves until a perfect rendition is achieved, whereupon the door to the final level opens. Even if you aren't personally that bothered about rescuing Pugsly or the others, this awful out-of-tune clanking is enough to spur you on!



With the furnace safely turned off, Gomez can actually venture inside to try and save another family member. But life is by no means simple, since the slippery inertia control lets careless Gomez slide up ramps and into oncoming baddies with hilarious regularity.

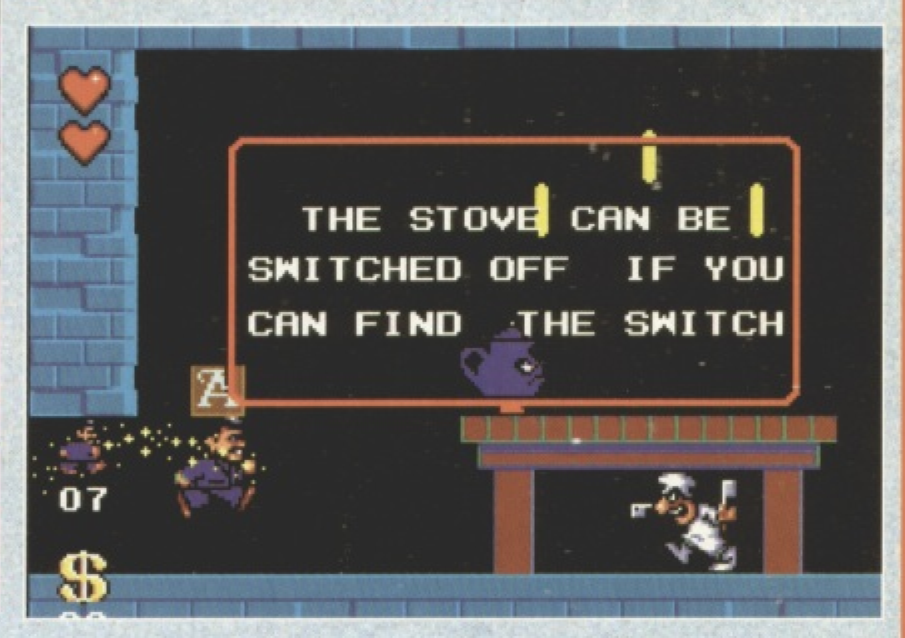
FAMILY



(Left) An interesting twist on the swinging-balls theme, the knight can be found in one of the rooms just off the library, dangling his mace in a most carefree manner, and can give inexperienced players all sorts of gyp. But, just like comedy, it's all down to timing. A quick leap at the appropriate moment will see our besuited hero past this obstacle with ease.

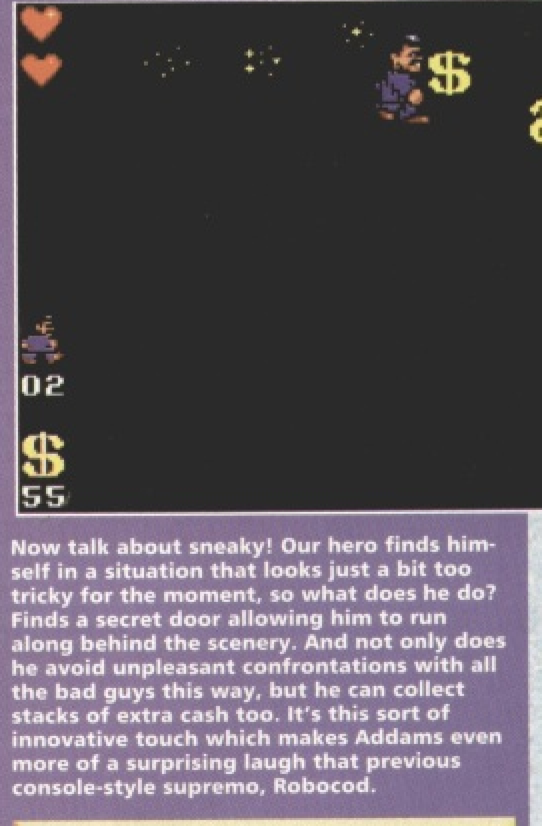


Each family member is protected by their own end of level monster. In this case, a sort of Charlie Drake character with a handkerchief on his head. But don't underestimate this fella, as those spinning blades will deplete Gomez's strength faster than The One team can deplete the local pub's stock of superlager. Defeat thr evil comedian and Pugsly will be freed. The bad gut's strength is represented by the white bar down the side of the screen, and the door is your exit. Pugsly will automatically head back to the music room as soon as he is free.



It's always nice to have a little helping hand, especially in situations as stressful as this. Poor Gomez is about to enter the kitchens, which are now populated by cleaver-weilding chefs and manic teacups. And he knows that one of the family is stuck in the furnace of the kitchen ovens. He knows (because he was smart enough to bang one of these handy A boxes) that the furnace can be turned off, which should save him burning to a crisp at least.





Now talk about sneaky! Our hero finds himself in a situation that looks just a bit too tricky for the moment, so what does he do? Finds a secret door allowing him to run along behind the scenery. And not only does he avoid unpleasant confrontations with all the bad guys this way, but he can collect stacks of extra cash too. It's this sort of innovative touch which makes Addams even more of a surprising laugh that previous console-style supremo, Robocod.

THE VERDICT

This game is so polished, you can see the gleam a mile away. Completely doing away with any crazy notions of sticking close to the film or creating any sort of moody atmosphere, the team behind Addams have played the whole thing for big laughs and come up trumps. From the central character of Gomez down to the rank and file monsters, the musical touches and the sheer consoleyness of the whole thing, The Addams family is a great game.

The number of Continues and extra lives littering the game make it possible to just play and play and play until you can take no more, and the flexibility of the stairway allowing Gomez to have a bash at virtually any stage at any time he likes exactly what many similar games are missing.

For the gamer who still turns just slightly green with envy when he sees Sonic or Mario, and for anyone who's software collection could do with a thoroughly entertaining and enjoyable graphical feast, this is an essential purchase. And it's a lot funnier than the movie.

Indeed, the biggest criticism of the game is that in some places, you can't help but raise your eyebrows at the, er, "similarity" of some of the problems facing Gomez and those facing our favourite Brooklyn plumber, but when great existing ideas get mixed with just enough originality, you often end up with excellent results.



Down in the dungeon, Gomez is in for a particularly rough time. Big swinging maces (rather well animated in fact) sweep from side to side, and razor sharp blades shish back and forth in the floor, just waiting to shred his suit into little bits. And worse is still to come! Big choppy guillotines slam down, doing their very best to cleave our poor oily-haired hero in two. Boo!



The Addams Family is probably as close to a console game on the Amiga as anyone is ever going to get. Quite apart from the excellent arcade-quality graphics on display here, the play and feel of the game is simply excellent. Gomez is an appealing character to control, the action is fast and increasingly tough, but only in the most important end-of-level situations is the player required to continue his fight without pause for thought - most situations offer an easy exit if the player isn't quite ready to face it yet.



Paf! Take that you feather-brained fiend! Even the Addams family garden has become overun with undesirables. This enormous bird for example flaps about and drops big eggs on Gomez (although, interestingly enough, not in the Super Nintendo version, lest it offend anyone). The solution, of course, is to shin up the tree in which the bird sits and stamp its stupid bulbous head in. Call the RSPB!

GOT A CONSOLE OR COMPUTER?

GET







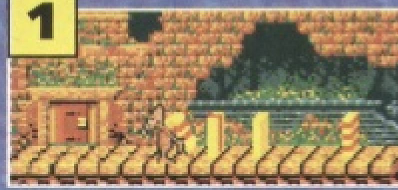
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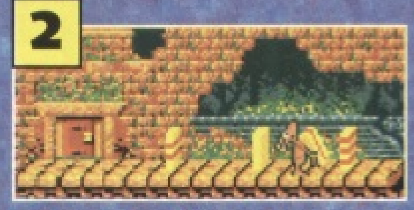
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COLIN CURLY'S PUSH

Here, on the Aztec level, our hero finds himself presented with a rather representative puzzle. He must topple the Three-barred (end) piece last, and also form a bridge to the exit on the right hand side of the screen. Now we all know that there's no substitute for experience, so let's see how the puzzle should be solved.

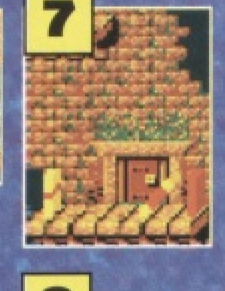




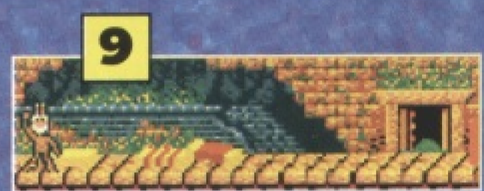












1 Pick up the Vanish domino and move it to the back of the group. Plonk it down just behind the ascender for the time being.

2 Pick up the ascender and put it just in front of the trigger.

3 Put the vanish domino in between the normal one and the ascender.

4 Push! The normal domino falls into the vanisher which hits the ascender which...

5 ...true to its name, rises up the screen, heading for the jutty-out platform and the tumbler.

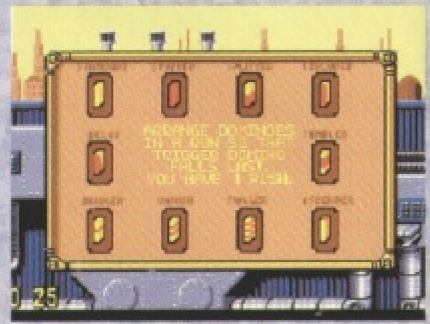
6 The tumbler performs its duties most well, rolling along the platform having been nudged by the ascender. Once at the end of the platform...

7 It falls down, bouncing off the blocker and heading back left towards the bridger

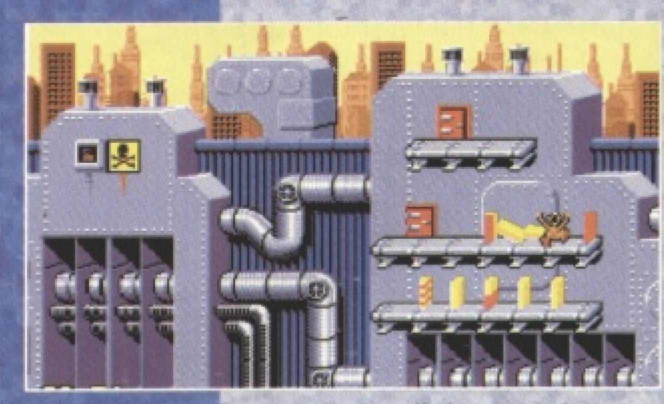
8 The bridger falls, allowing the tumbler to continue towards the door-opening trigger domino. Everything is looking good!

9 Hooray! The final domino falls and the door to the next level creaks open. If our anty-hero has worked fast enough, he'll be allowed to proceed.

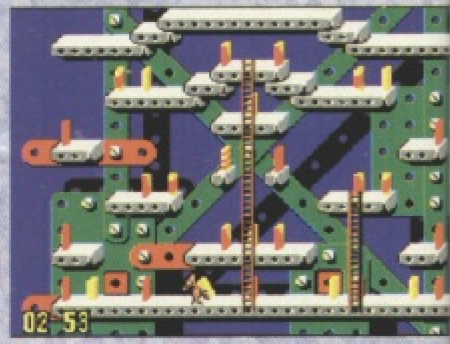
(Right) By the time our hero reaches the space levels, everything becomes very tricky. In situations like this, it's always the best policy to simply push first and think later. At the very least, you can get some idea of how the dominoes will behave.



Those dominoes in full. Whenever the pause key is struck, this helpful screen pops up, serving a dual purpose. First it reminds the player what domino does what, and second, it prevents sneaky players pausing the game and plotting out their moves while the clock stands still. Curses!

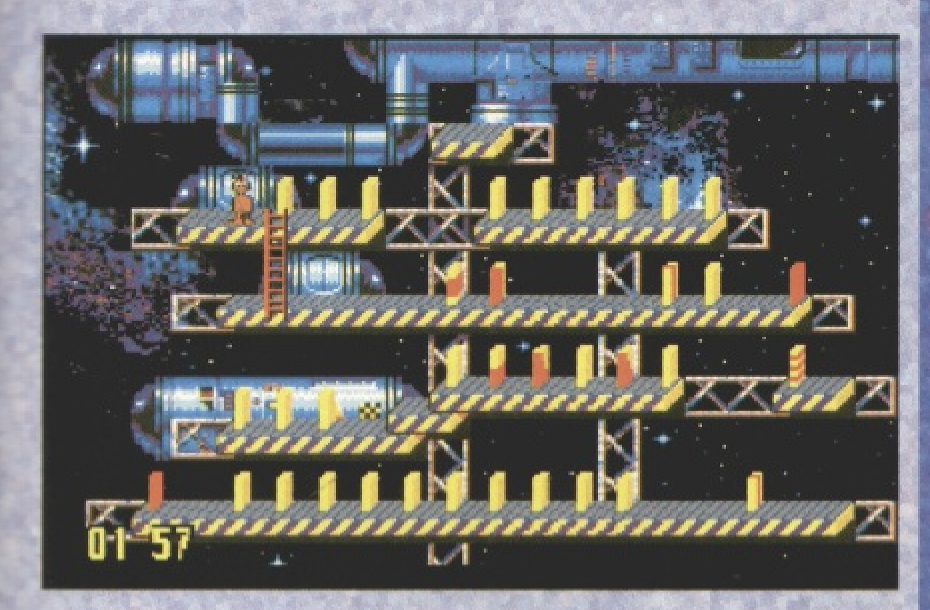


Aiee! Our poor little ant can just about endure the fall from one level to another, and indeed, it's necessary for him to deal with such pain in order to succeed.



Upon the completion of each level, the player is treated to a display of dancing ants who reveal (after a couple of moments) the code so the level can be skipped to at a later date.

OVER



They'll licence anything, those crazy Ocean fellas! Movies, Coin-ops, TV Shows, Mr Wimpy and now, a bag of crisps! Jim Douglas is keener than most to discover how everyone's favourite savoury snack has been transformed into a platform puzzler.

"Watch out - they taste curly" booms Colin Curly, the cartoon dog in the yellow suit with the voice of Lenny Henry. Since Colin was invented by an advertising company to sell packets of Quavers crisps, he's not exactly at the top of League Division One when it comes to potential game heroes.

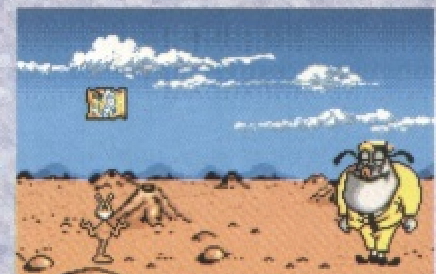
So it's probably a good job that the game to which Colin's name has been attached was a living breathing and virtually completed puzzler in its own right long before the licence came along.

For a start, you don't actually play Colin in the game. Instead you take the role of an ant who has to return Colin's lost Quavers from inside an anthill. And how do you go about obtaining the Quavers? - by pushing over a load of dominoes, of course!

Presented with increasingly complex screens, you must pick up and move dominoes all around the screen, arranging them and using their special properties so that when a single one is pushed, all the others will topple into one another eventually knocking over a key domino which will open a door to the next level.

After every ten screens, a cutaway sequence depicts you returning a packet of Quavers to a suitably grateful Colin.

From initially simple beginnings which do a pretty good job of helping the player learn how the dominoes behave, to screens more complicated than even the most incredible domino toppling antics ever seen on Record Breakers.



They taste curly - and Colin knows it! On the completion of every tenth level, our hero returns a packet of Quavers to the delirious Colin. Thankfully, Colin and indeed his Quavers, make a minimal impact on the course of the game itself.

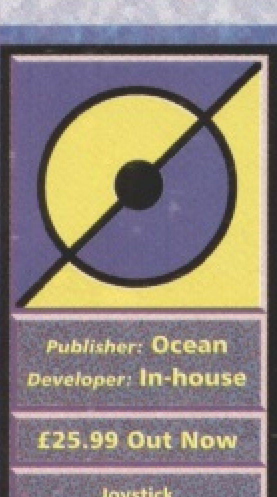
THE VERDICT

Whether you're a fan of Colin or not, Pushover is a rather smart puzzle game. Aside from the actual tasks themselves, the game has some top notch presentation, from the cute animation of the ant to the rather groovy jazz soundtrack and I have to admit that even the in-between screens with Colin receiving his beloved Quavers are entertaining enough.

My biggest concern when first looking at Pushover was that the combination of the huge number of screens and the plentiful variety of dominoes would simply end up making the later screens simply too complex. However, this is not the case. For a start, a good twelve screens at the start have been largely dedicated to just getting the player used to how the dominoes behave.

The really difficult business comes on the later screens when new skills need to be learnt, in particular guessing how "special" dominoes react with one another and how to actually get the ant to the exit, once he has toppled the final block.

Pushover could so very easily have been an impossibly frustrating, aggravating game. Instead, thanks to careful design, it's one of the best puzzlers released in ages.



Publisher: Ocean
Developer: In-house

£25.99 Out Now

Joystick

MEMORY	DISKS
512K	2

GRAPHICS

85%

SOUND

82%

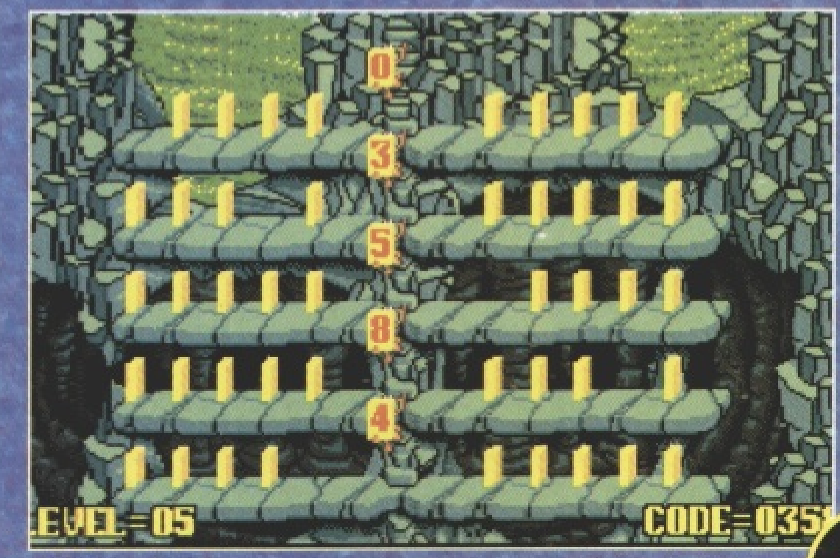
PLAYABILITY

83%

LASTABILITY

79%

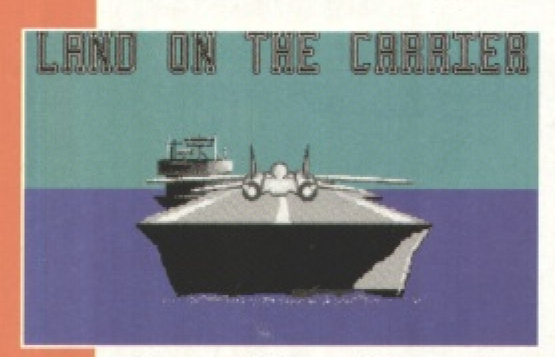
OVERALL
83%





Every so often a mission requires you to make a perilous 'strafing run' down a narrow canyon. It takes nerves of steel not to crack here, especially when you're blasting through at supersonic speed in an attempt to outrun an enemy jet.

A8M5 Mk II "ZEEK"



After completing a mission you have to land on your base aircraft carrier for refueling and re-arming. This is pretty tricky - getting your swaying jet lined up with the tiny bobbing runway can be a real pig!

G-LOC



Dagga-dagga-dagga! Ka-boooom! David Upchurch goes kill crazy with US Gold's cracking coin-op conversion

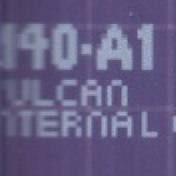


From time to time one of the enemy's air aces locks on to your tail and gives chase. The screen switches from the usual 'out of the cockpit' view to a second-person 'chasing plane' one to make the task of avoiding the enemy fire slightly easier. Judicious use of the speed controls is advised to try and shake the pursuer off.

Yes! Forget all that namby-pamby girls' stuff about skipping over platforms or exploring mile-deep dungeons or solving puzzles, THIS is what you want - some no-nonsense, straight-forward, sweaty-palmed, hairy-knuckled, frontal-lobes-removed blasting. The 'Deeper Is Better' brigade have had it their insipid little way for too long and now it's time for us 'No Brain, More Gain' believers to take over. Last month the likes of Project X and Apidya started the attack and now G-LOC continues it.

G-LOC's plot? What plot? All you have to know is that there are 36 increasingly-difficult missions to complete and literally hundreds of enemy planes out there just waiting to be shot down in flames by the twin-fire cannons and homing missiles fitted to your state-of-the-art super jet. It's the sequel to Afterburner and it's a carnage fest of the highest order. 'Nuff words - get to it!





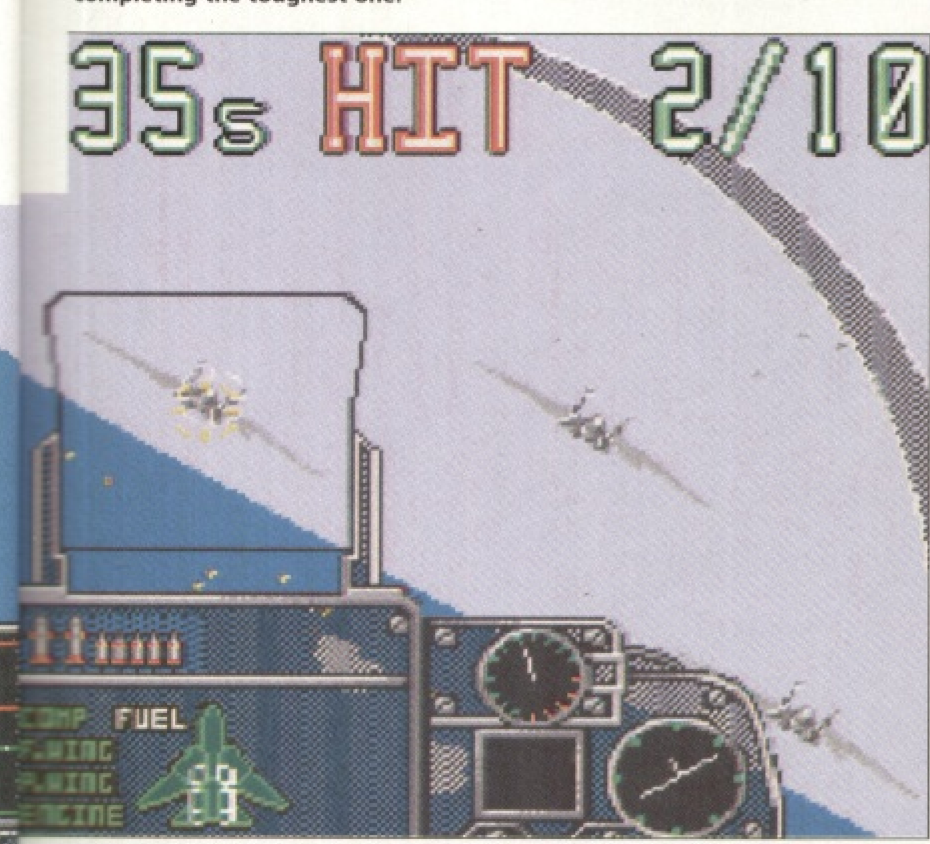




Your jet is armed with two weapons. The rapid-fire nose-mounted cannon is most frequently used, mainly because it has an almost umlimited supply of ammo and can be left blazing away while you flip the jet about and try to get the enemy in your sights. The scarcer homing missiles, on the other hand, should only be used sparingly on especially bothersome, hard-to-hit foes.



The player can control the jet using either mouse or joystick, but I'd firmly recommend you go for the former option. Not only do you get more instant control over the plane, but the two buttons make it easier to fire your cannons and missiles and your left with a hand free to man the keyboard-based speed controls. There are three sensitivity settings to choose from and three difficulty levels - and you only get to see the full end sequence after completing the toughest one.



This is what G-LOC is mostly all about - just you, your jet and hordes of enemy planes swooping in for the kill. Only your quick wits and lightning-fast reactions will save the day and keep the world safe from Communism. Or something.

THE VERDICT

They said it couldn't be done but those US Gold geezers have gone ahead and done it all the same. G-LOC, the conversion they all said was plain impossible, is here at last and, with a few reservations, it's not bad. One thing's for sure: this is not another Afterburner. What's most impressive is the game's sheer speed, made doubly impressive by the volume of enemy planes on-screen. Everything zips in and out of the screen swiftly and smoothly - just like the coin-op! Naturally there have had to be some compromises to squeeze the game onto the Amiga. For a start there's little surface scenery - just a few pixels to heighten the illusion of movement are all you get and the coin-op's realistically-detailed canyons have been rendered in rather bland polygons here - and the graphics lack colour but it's all been done in the name of speed so it's just about forgivable. My problems with the game are the same as those with the original coin-op: there's not really that much to do. Just flying about blowing up jets is good short-term fun but grows dull worryingly quickly, more so without the thrill of being rocked and rolled in an R360 cabinet. Best be sure you're a real die-hard fan of the coin-op before you splash out the cash.







WIZKID

Sensible Software's long-awaited follow-up to its classic Wizball is here at last! But are they two peas in the same pod? Gary Whitta exterminates all rational thought to find out...

Welcome to Wizworld, the most colourful place in the Universe! But it wasn't always that way. Oh no. Five years ago the evil mouse wizard Zark stole all the colour in Wizworld, rendering it a drab and lifeless place. Only the speedy intervention of The Wizard and his good friend Wizball restored colour and justice to the land, making it the dazzlingly-bright utopia it is today.

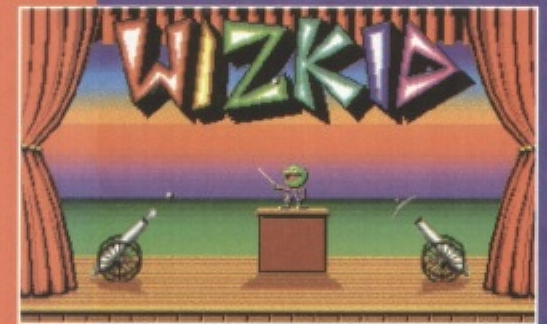
Things have moved on a little since we last visited Wizworld in Ocean's brilliantly-original shoot-'em-up Wizball all those years ago. Obviously on a high after saving the world from Zark's evil plans, Wizard and Wizball got married and had a son - Wizkid. The Wizard's kat Nifta was well chuffed too, and decided to celebrate by having no less than eight lovely kittens. And they all lived happily ever after. Well... not quite.

The fiend has returned. After years of licking his wounds, Zark the rotten rodent has decided to take his revenge - he's kidnapped the Wizard and Wizball, put Nifta in prison and hidden all her kittens! What a nasty piece of work! Now it's up to Wizkid and Wizkid alone to rescue his parents, find the kittens and spring Nifta from her island chokey - a task that involves working through nine worlds and countless screens of innovative arcade action, with a hefty helping of Mario-style secret rooms and sub-games thrown in for good measure. Not an easy task for a young boy with a split pea for a head...



(Above) As this map screen - which appears at the start of each new level - shows, Wizkid's world is made up of four islands, with a number of the game's worlds on each. The adventure begins in the small island in the bottom-left corner of the screen, then journeys haphazardly around the map as Wizkid progresses. Note the two islands on the right - one is the prison where Nifta the cat is being held, the other is Zark's fortress, the location for Wizkid's ultimate confrontation with the wayward wizard...

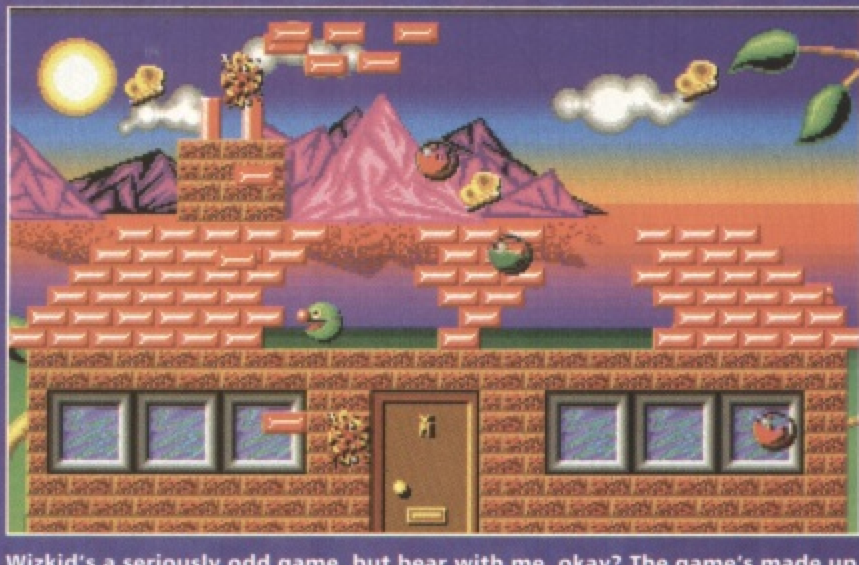
Before heading off to the first level, Wizkid should first enroll in Boot Camp, an interactive tutorial section introduced by the game's bizarre drill instructor B.D. Snail. As a Full Metal Jacket-style military drumbeat sets the tone in the background, Snaily takes Wizkid through the rudiments of how to play the game - how tiles are manipulated, how to kill nasties, how the power-ups work and so on. It's done in a series of hands-on lessons, and B.D. won't let Wizkid proceed until he's shown that he's mastered the basic techniques involved in some simple training scenarios. Boot Camp's not compulsory - it can be switched off in the title screen options - but we do advise you that





Dada-dada-dada-DA-DA-DA! BOOM! When the game loads, the player is treated to a completely over-the-top introductory sequence. The curtains roll back on stage, and the rousing finale to Tchaikovsky's 1812 Overture strikes up, with Wizkid conducting from the centre-stage podium. As the classical piece reaches its booming crescendo, Wizkid signals in turn to each of the two cannons to fire in time with the music - the entire screen shakes when they do. By the time the music comes to its crashing conclusion, Wizkid can contain his excitement no more - as the cannons fire one last time, his head explodes into a million pieces! It's very impressive, very funny and best experienced with the lights down and the volume at full blast - try it and see.

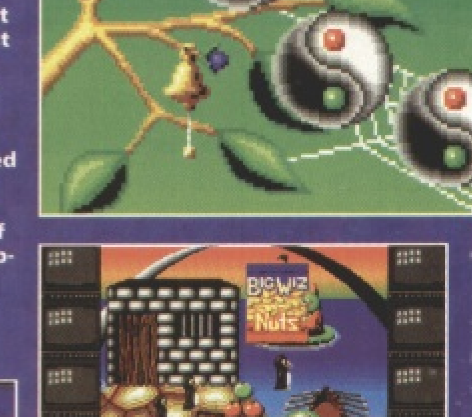
Just one of Wizkid's many secret rooms and detours, accessed from Body Mode by finding a hidden portal or other entryway. This cheery-looking feller runs the local lucky dip, and proves to be an invaluable way of acquiring useful objects - but it's not as easy as it sounds. The cost of each turn in the dip is one of Wizkid's own objects from his pockets, so though you may walk away with a whole stack of items, you need to be sure you haven't forfeited anything vital to get them. It may take many rolls of the reels to get exactly what you want. One word of advice - the clown can get VERY helpful and generous if only provided with the right obect. Perhaps a certain liquid...?



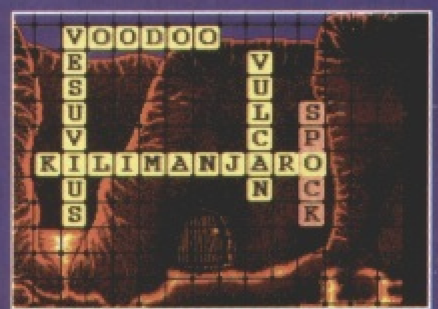
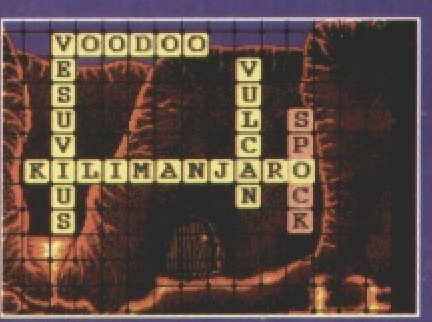
Wizkid's a seriously odd game, but bear with me, okay? The game's made up of nine worlds, each comprising a number of screens. The idea is to get to the end of each world and rescue one of Nifta's kittens. After rescuing Nifta herself at the end, the kittens are used to power a rowing boat that takes Wizkid over to Zark's island for the final battle. Problem is, only four of the worlds (1, 4, 7 and 9) are seemingly accessible - finish World One in the normal way and you'll go direct to World Four, for example. To reach the rest, Wizkid must find entrances to the multitude of secret rooms that 'warp' him there, Mario-style. It's possible to reach the ninth level quite quickly and easily, but unless you've taken all the necessary detours to the hidden worlds, you won't have enough kitty-power to get you to Zark's castle in time.



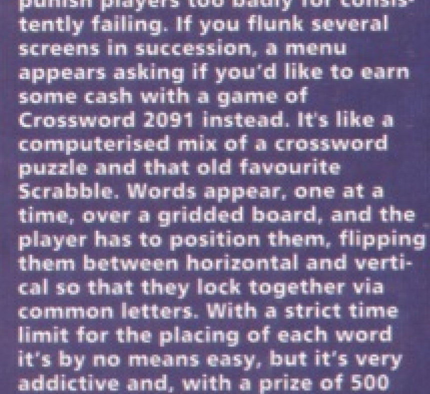
Sensible's gone to a lot of effort to make Wizkid as funny and as off-the-wall as possible, and though there's plenty of humour in evidence, some of it can, well, be a little on the lavatorial side. This is never more true than here, the Ladies and Gents rooms (hidden away somewhere on World One) that come complete with working toilets and a condom machine! Just try using the Gent's toilet to be treated to a very funny, if slightly crude, visual and aural feast. I'm slightly ashamed to admit it, but it's actually very funny, in a behind-the-bikesheds sort of way. Giggle snigger tee-hee!



The second type of power-up is a pair of false teeth - they're officially known as Thunder Choppers™, and if you see a pair snap them up immediately. With these fitted, Wizkid can actually grab bricks in his mouth and transport them around the screen - it's as simple as holding down fire to grab, then releasing to drop. With this feature installed, the game's as easy as pie - just hold a brick over the head of a baddy and let go! It's worth remembering, though, that you can't have both the Juggler's Nose and the Thunder Choppers at the same time, and that either power-up is automatically lost if you fail to complete a screen.

Wizkid's a friendly game, and won't punish players too badly for consistently failing. If you flunk several screens in succession, a menu appears asking if you'd like to earn some cash with a game of Crossword 2091 instead. It's like a computerised mix of a crossword puzzle and that old favourite Scrabble. Words appear, one at a time, over a gridded board, and the player has to position them, flipping them between horizontal and vertical so that they lock together via common letters. With a strict time limit for the placing of each word it's by no means easy, but it's very addictive and, with a prize of 500 Wizdollars, well worth a go.

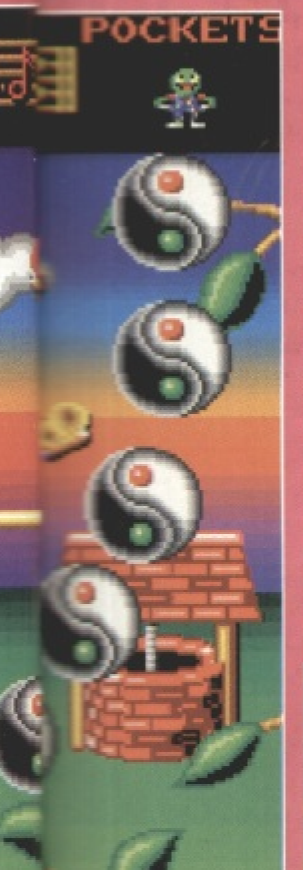




(Above) All sounds pretty simple so far? This is where is starts to get interesting. Skillful players will soon realise that a tile bounces when it hits and kills an enemy, so it's possible, with a little luck, to set up chain reactions where a block hits more than one bad guy before dropping out of play. When this happens a bubble is released, holding either a power-up or a coloured musical note. Catch one of these red, blue, yellow or green bars, and it flies up to the musical stave at the top of the screen. The object is to fill in the shapes in the stave with the appropriate colours - complete this tricky task and you're in for a special reward. A quick musical ditty (made up of the note's you've collected) is played, then the screen is completed automatically and filled with spinning Wizdollars. As the coins bounce about, Wizkid has to collect as many as he can, as they all go into his bank balance (separate from the points score) at the top of the screen. With that done, Wizkid gets the opportunity to spend his hard-earned cash in the Shop...







(Left) In each screen it's Wizkid's job to rid the screen of all maruading baddies. Since our hero has no body, he floats around the screen in the standard eight directions. Contact with any enemy knocks off one of his five energy stars - lose all five and a life is forfeited. So, how to get rid of these pests? Well, separate from the colourful backdrops, each screen has a number of movable bricks or tiles, arranged in a pretty or useful pattern. By bumping into them, Wizkid can send the shapes flying around the screen, killing any nasties they hit. The force at which Wizkid hits the blocks determines their speed and power - if you take a good run-up, it's like a bullet out of a gun, bouncing around the corners of the screen and causing all sorts of havoc.





So, with his pockets full of Wizdollars, Wizkid enters the secret shop. It's as simple as aiming the arrow to any of the items on offer and hitting fire to buy them - but check you can afford them first. Some items are obvious, like extra energy stars for instance, but most are a mystery - many aren't what they seem at all. All the same, it's best to stuff your pockets with everything you can afford, as you never know when you may need a certain item to progress later on. Having made his purchases, Wizkid can leave in two ways - select Head to progress to the next round of brick-bashing, or Body to gain... well, a body.

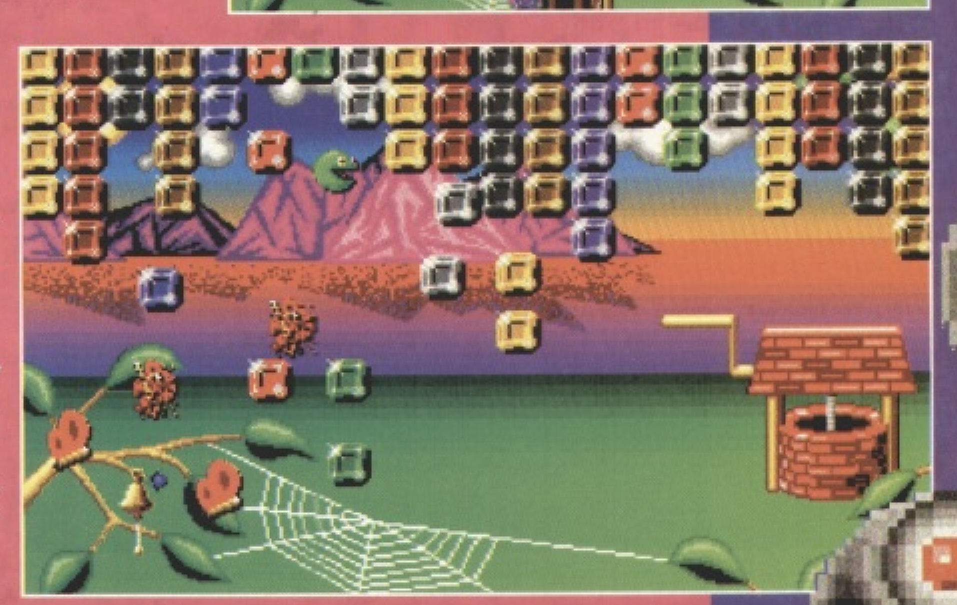


As in the original Wizball, the player's effectiveness at baddy-bashing becomes greatly enhanced with the addition of a power-up or two. Well, in fact there are only two to speak of, but they can come in very handy indeed. Like the musical notes, they're released in bubbles when a block kills more than one enemy - popping the bubble awards the power-up. The least useful, and as such more frequently seen of the two, is the Juggler's Nose - strap this little red beauty on your conk, and you can bounce bricks on your head as many times as you like. With practice you can keep several tiles going at once, greatly enhancing their lifespan and useful - you may even be able to wipe out an entire screen with a single brick! Keeping them going is a bit like keepy-up football practice - if you drop a tile, it's lost from play in the normal way, so the trick is to always keep under it.

(Right) If Wizkid selects Body to leave the shop, the screen clears and what was once just a pretty background becomes a weird and wonderful playground for the now-limbed Wizkid to explore. You can walk and jump around the various obstacles, and you'll soon find that many of the items respond in unexpected ways if you do the right thing. This is where you'll find the doorways to all kinds of bizarre secret screens, shortcuts and detours. This is also where the objects you've bought along the way start to come in handy, as the game takes on a simple arcade-adventure aspect - using the right object in the right place is often the way to get past a seemingly-impassable dead end. When you're tired of exploring or need to buy more objects, just pull down on the joystick to summon the floating Red Balloon which takes you back to the shop.



(Right) To complete a screen, Wizkid must knock out all the baddies using the blocks available. When a block finally falls from the screen, it's gone for good and not replaced. The nasties, however, come in waves, with a new set arriving when the last of the current set is seen off - there may be as many as three or four waves to a screen, so blocks have to used efficiently. The screen is failed if all the blocks are wasted while there are still baddies around, and the player will eventually have to go back and try it again before he can leave the level. If you do get all the enemies, though, there's a small cash bonus - catch the spinning Wizdollars before they fall from the screen - and then it's onto the next screen.







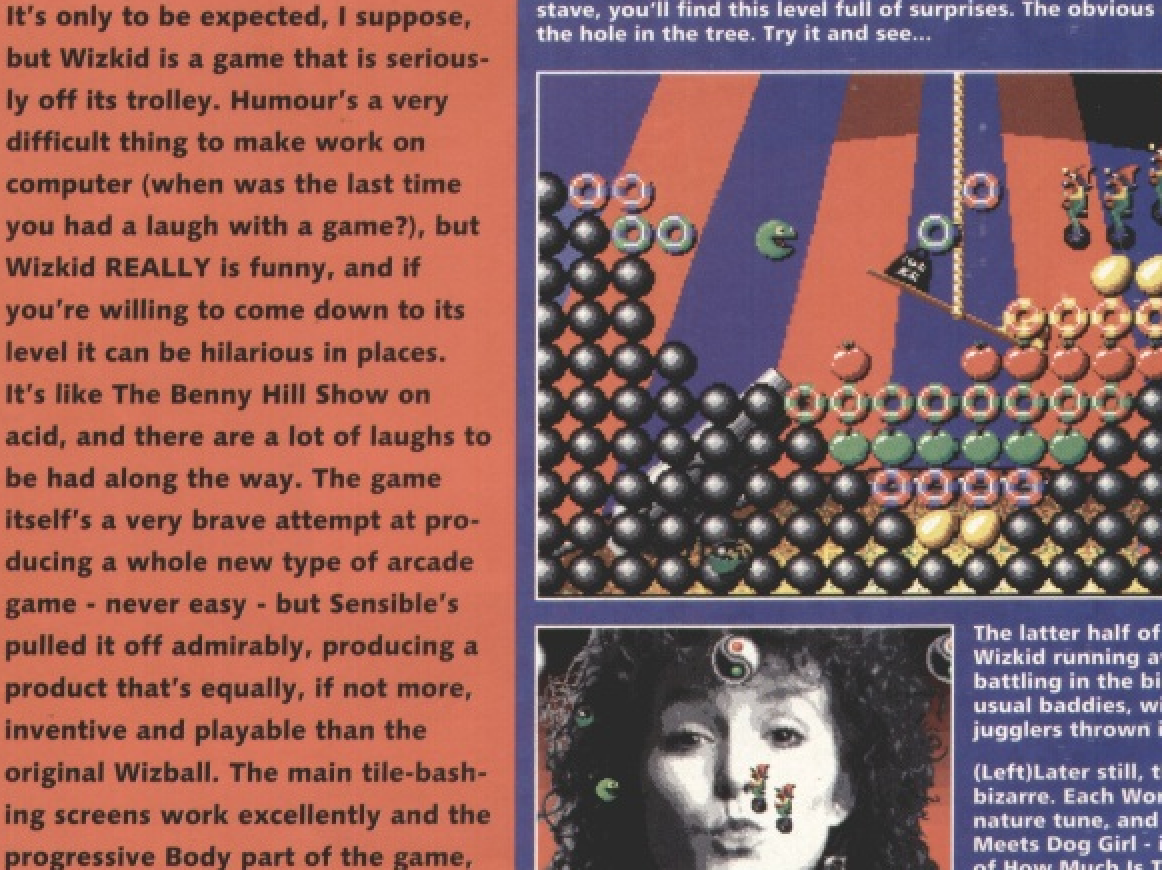
Wizkid's arcade-adventure aspect has been kept to a minimum, with the object menu as simple as can be. Stand over any object or part of the screen you think may be of interest and hit fire to bring up the inventory. If you haven't got the necessary object, the menu will tell you - but it won't reveal what you need. If, however, you've got the relevant item in your pockets, it will tell you automatically which one it is - in this case the Flying Scarf to get into the airplane. Life couldn't be easier.



THE VERDICT

It's only to be expected, I suppose, but Wizkid is a game that is seriously off its trolley. Humour's a very difficult thing to make work on computer (when was the last time you had a laugh with a game?), but Wizkid REALLY is funny, and if you're willing to come down to its level it can be hilarious in places. It's like The Benny Hill Show on acid, and there are a lot of laughs to be had along the way. The game itself's a very brave attempt at producing a whole new type of arcade game - never easy - but Sensible's pulled it off admirably, producing a product that's equally, if not more, inventive and playable than the original Wizball. The main tile-bashing screens work excellently and the progressive Body part of the game, with all its secret rooms and instinctive puzzles, lifts what might have been just a very good arcade game head and shoulders above the crowd. As I go on, I'm finding it increasingly difficult to have any criticism with Wizkid - it's just so tightly and cleverly put together that there are no weak spots or flagging points in the gameplay at all and, like console classics such as Mario, you can play it again and again and always find something new to explore. The graphics are eye-strainingly colourful and Richard Joseph's varied soundtrack and FX add greatly to the game's jolly up-beat atmosphere. I absolutely love this game to death - not only is it the most original, funny and clever arcade game I've seen in years it's also by far the most playable and addictive. Go and buy it now or be condemned to a life of never knowing what you missed. I mean it.

(Above) World Four (only the second you visit if you haven't found the secret rooms) is set around a giant tree, and there are more than enough opportunities here for an enterprising young Wizkid. Remembering that you can only get to the Shop, and from there into Body Mode, if you fill up the musical stave, you'll find this level full of surprises. The obvious route to explore is the hole in the tree. Try it and see...



The latter half of the game sees Wizkid running away to the circus, battling in the big top against all the usual baddies, with some unicycling jugglers thrown in for good measure.

(Left)Later still, things get very bizarre. Each World has its own signature tune, and this one - Wizkid Meets Dog Girl - is played to the tune of How Much Is That Doggy In The Window, accompanied by the barking of this digitised lovely. Weird...



Despite its odd-ball hidden levels and trickery, Wizkid does feature more standardised Mario-style bonus rooms. It's not hard to find them - it's more a question of having the necessary readies, as they're accessed by being bought from the shop. Simply collect up all the coins, then bash the easy baddies to exit.

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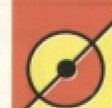
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WIN: A Cinematic Masterpiece!

Yes indeed. Those fine people at Virgin games are just about ready to unleash the awesome game of the film of the book Dune upon a justifiably grateful public, and to celebrate, they're stumping up some top notch prizes for an exclusive The One competition.

As you probably know, Dune the game is based on both Dune the movie and (more closely) Dune the book, written by ultra-hip (in the sixties) sci-fi guru Frank Herbert.

Regarded as one of the most excellent sci-fi "worlds" ever created, Dune has been something of a cult for a number of years and now, thank's to the marketing might of Virgin is destined for the wider market of Amiga owners, or something.

And since our review on page 79 will have thoroughly filled you in on all the necessary details about how the game works and the basic plot, all that is left for us to do here is explain exactly what fab prizes we have on offer and explain how you can get them...

PRIZES

Owing to the cosmic nature of the competition, and that things in space are hardly ever what they seem, we've jettisoned stuffy Earth-bound regulations stating that there should only be one first prize winner. Instead we're going to award TEN first prize packages. And they include:

- A copy of the rather delightful Dune movie
- A copy of the rather dreamy Dune book
- A copy of the rather delectable Dune game and
- A copy of the rather desirable Dune poster.
- And there will be TWENTY runners up prizes of Dune posters.

HOW YOU ENTER

Easy! But again, we've thrown contemporary ideas about how competitions should work right out of the window for this one. Instead of answering three or four questions about the book or the film, we'll ask you about the book and the film - ha ha! But be warned, it's not easy.

1) Name the actor in Dune who likes cherry pie.

2) How many Dune books have there been?

3) What connects the Dune movie and turtles?

Send your entries to *Dune Compo* at the address on the contents page

THE RULES

The competition is not open to the employees of Emap Images or Virgin games or their relatives. The competition closes on June 21st and the winners will be notified shortly afterwards. No alternative prizes will be given. The editor's decision is final and no correspondence will be entered into. While every care is taken, we take no responsibility for entries lost or damaged in the post.

Name: ....

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Answers:

1) ....

....

2) ....

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3) ....

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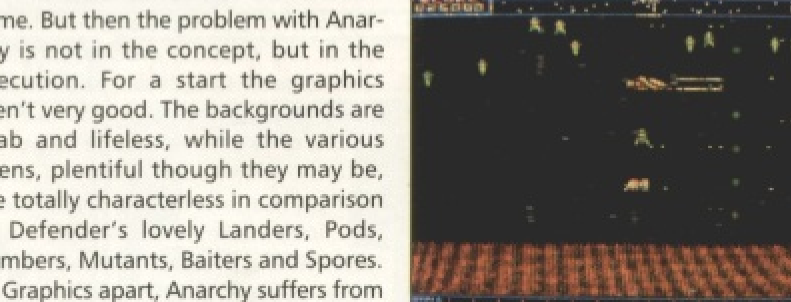
CHEAPOS!

Wasn't it the swoonsome *Mick Hucknall* who said "Money's too tight to mention"? Yes indeed it was, and ain't it the truth! What with the UK still labouring under the yoke of recession (it's a worldwide thing, you know), the man in the street is having to cut more and tighter notches into his belt - which is why The One's regular Budget 'n' Bundles section is more relevant than ever. Every month we round up the best of the original budget titles, re-releases and compilations, at a price to suit your pocket. Take two budget sections into the shower? Not me! Now I just review, and go! So let's get on with it!



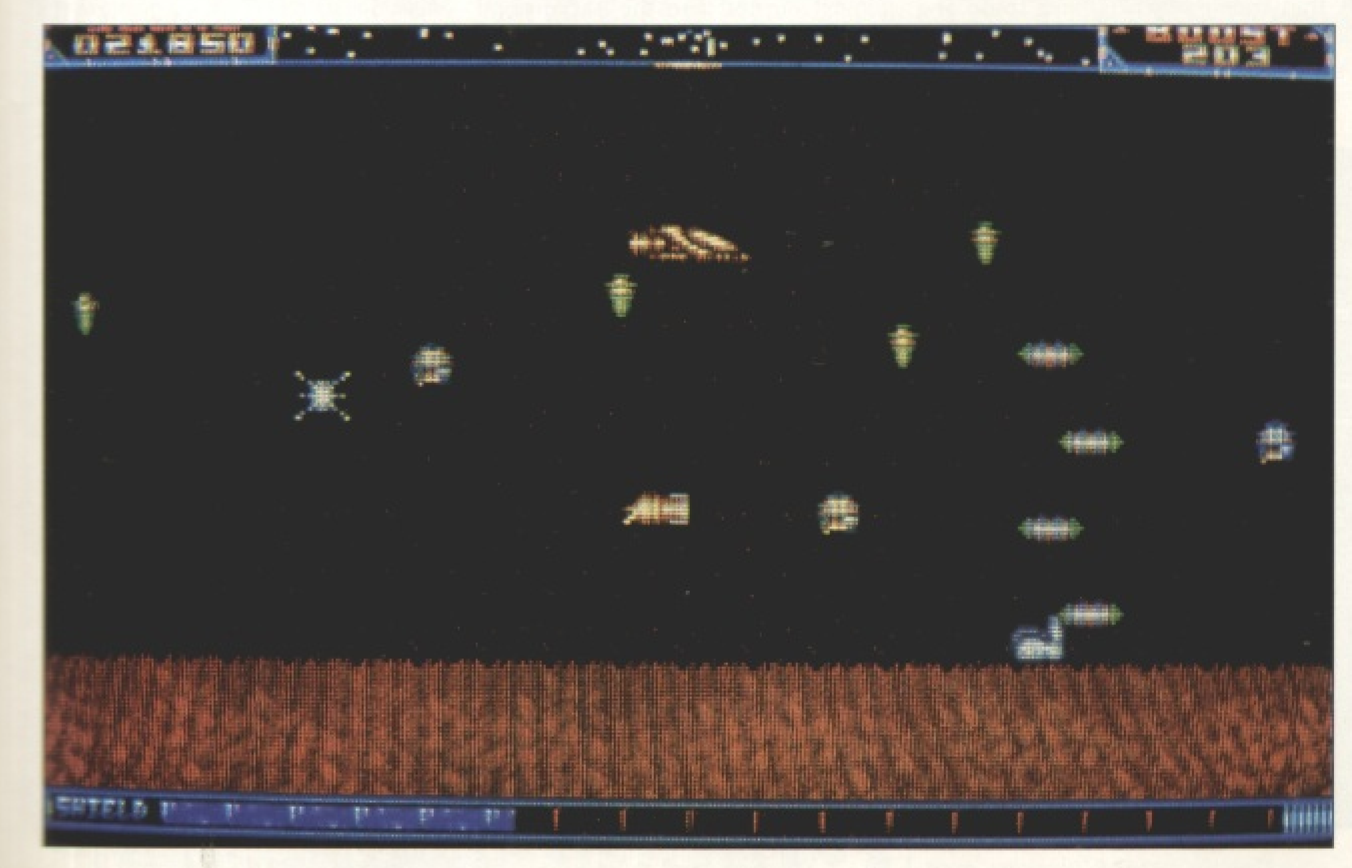
ANARCHY
Sizzlers £7.99

When the great definitive shoot'em-up book is written at the end of the Century, Williams' immortal classic Defender will be on Page One. And that's exactly how it should be because they really don't make 'em like they used to. Unfortunately this piece of wisdom is proved all too true when you load up Psygnosis' own "tribute" to the coin-op legend.



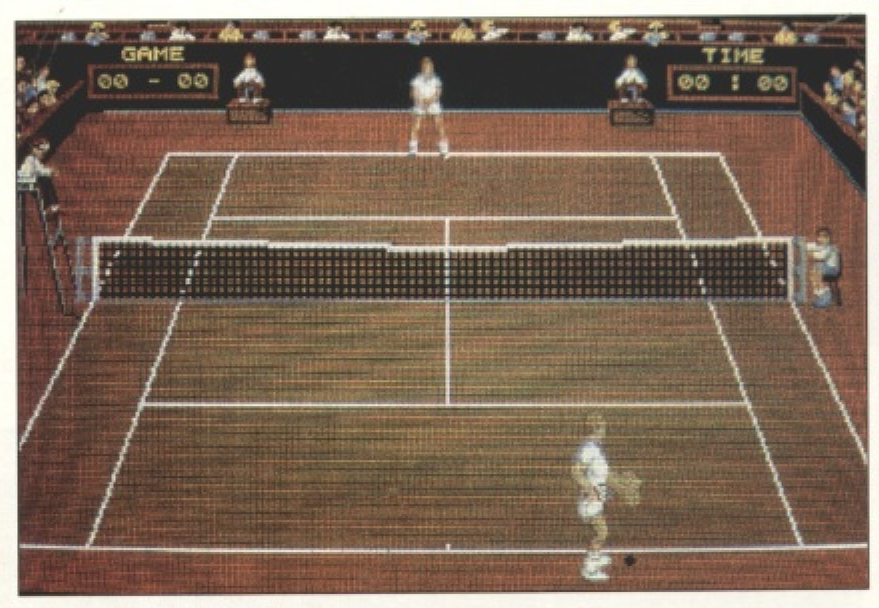
In a nutshell, Anarchy is a contemporary Defender, supposedly updated by the addition of "superior" graphics and extra gameplay features. To that end, the basic game remains much the same. But then the problem with Anarchy is not in the concept, but in the execution. For a start the graphics aren't very good. The backgrounds are drab and lifeless, while the various aliens, plentiful though they may be, are totally characterless in comparison to Defender's lovely Landers, Pods, Bombers, Mutants, Baiters and Spores.

Graphics apart, Anarchy suffers from that age-old problem - programmers thinking that adding extra features to a game makes it better. In this case the addition of power-up weapons does nothing for the gameplay, simply confusing what's supposed to be the purest of game concepts, and not to any real effect either. The result is a version of Defender that feels and looks... well, wrong.



Actually, I've probably been a bit too hard on this game. It's because I'm a Defender purist, and having someone screwing up an all-time classic is a bit like finding someone else messing about with your bird. For the less nostalgic and more practical gamer, Anarchy is a competent and playable shoot'em-up. It's fast, playable enough and, now that it's at a more suitable price, probably the most sensible option if you're looking for a game of this type. As for me, I still don't think you can knock Star Ray.

TINKY RATING: 71%

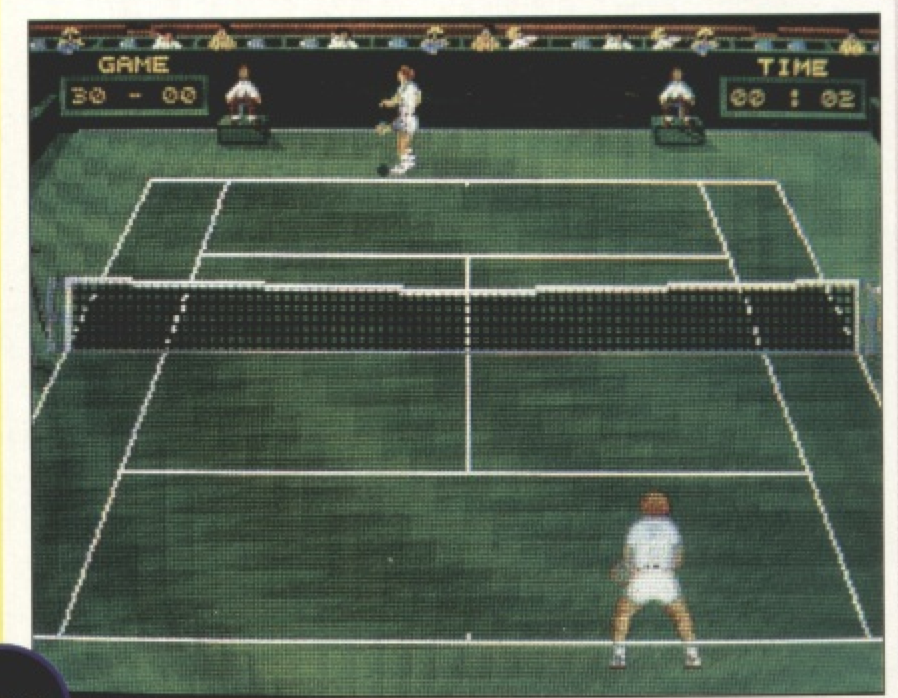


PRO TENNIS TOUR
The Hit Squad £7.99

There are two fine Tennis games on offer this month, this one being the more conventional of the pair. Originally released by UbiSoft some moons ago, Pro Tennis Tour has since been sequelled due to its rather impressive success on both sides of the Channel - and also within the confines of The One Towers. Yes, like Kick Off, Lotus (1) and Speedball before it, PTT was a major office time-waster for yonks, as it's one of those few games that's so simple and instinctive that you'd have to be the most la-de-da pompous gamer in the world not to get hooked on it.

There's very little to Pro Tennis Tour. No massive variety of shots and little in the way of strategy and tactics. Playing PTT is a little like watching the real thing on TV, firstly because the viewpoint is that adopted by Tennis TV coverage all around the world (behind and above the court), and secondly (and mostly) because playing it, like watching the top pros play, makes the game seem so effortless and fun. No fiddly controls here - simply guide your player to the ball and hit the fire button at the right moment (with a joystick move for direction and spin) to whack it back over the net. It's by no means a doddle, but the breathless ease of control means you can concentrate on your opponent, not fight against the joystick. The result is probably the best Tennis game I've played, and the summery graphics and meaty sound effects round off a smart package to get you into the Wimbledon swing. Of course the game's best in two-player mode, but lone racketeers are well looked after with a brace of competent computer opponents. Full marks for a game that knows what it wants to do and does it brilliantly. Anyone for a game?

TINKY RATING: 85%

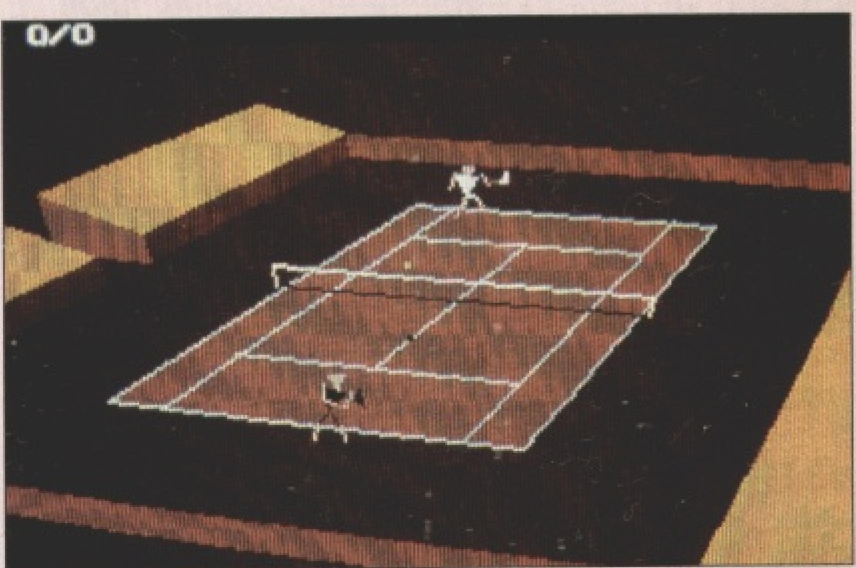


INTERNATIONAL 3D TENNIS
GBH £7.99

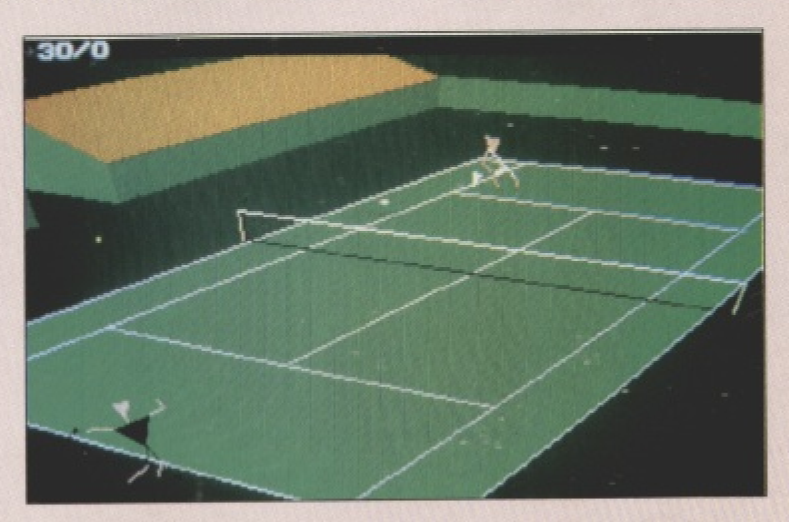
New balls please! Sensible Software's innovative Tennis simulation received a mixed reception when it was originally released by Palace, and it's easy to see why. It's the sort of game you either love or hate as, unlike Pro Tennis Tour, it's not the sort of game you can pick up and get into immediately. It's essentially because the graphics are so... well, different. The whole game is presented using simple filled vector-graphics, with the pitch and surrounding grandstands drawn in the most functional manner, while the players are composed of a few simple lines and triangles.

There are advantages and disadvantages to this inventive approach. As you can probably see, it's not the most realistic-looking of Tennis games, with almost no detail to the background graphics and rather unconvincing players. But the nice thing is, as it's all done using vectors, you can rotate the viewpoint through X,Y and Z axes as well as zoom in and out, so you can view the game from an infinite number of viewpoints. It's a little similar to Jimmy White's Snooker. Sort of. Despite this freedom, you're only likely to play from a few viewpoints - behind the court, side-on, or directly above, birds-eye style. The gameplay's not exactly conventional either. The computer directs the player to the ball automatically, leaving him to play the shot when it's reached, so there's a wide variety of spins, slices, lobs and smashes available. It's a lot more involved than Pro Tennis Tour and the arcade feel has been retained, but the idea of the computer having so much control over your actions seems a little odd.

One of the game's best features is the sound, which features a brilliant rendition of the BBC Wimbledon theme and some stunning sampled Umpire speech and effects. It does a lot to make up for the lack of atmosphere created by the threadbare graphics. All in all, Sensible's effort is a game that's likely to appeal to the more serious Tennis fan, rather than those just out for a quick knock-up. If you're after a long-lasting challenge and don't mind the odd graphical style, this is the best bet you'll get.



TINKY RATING: 81%



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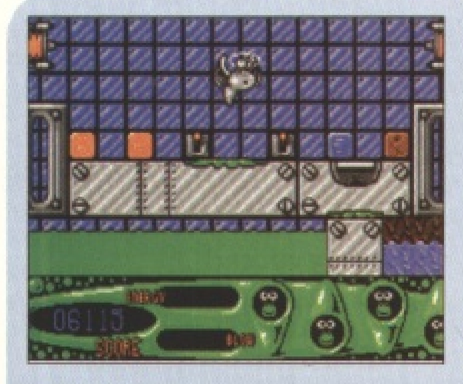
This is a funny old one. Originally written by Sensible Software for the C64 some years ago and later converted to the Amiga, SEUCK is neither a game nor a stuffy utility. It's a semi-serious package that allows people with no programming knowledge to design and write their own arcade blasters. The four ready-made games provided with the package show what the utility can do - you're not exactly going to produce the next SWIV (you can only make still-screen or vertical scrollers, by the way), but that won't stop you having a laugh all the same.

Developing a game using SEUCK is as about as simple as such a complicated task can be made. That's not to say it's a breeze, but it's a far cry from the machine-code hell that professional programmers have to go through. A point-and-click menu system allows access to the system's various departments, where each element is put together using a simple graphical interface. Sprites are drawn via a basic paint program, the play area is defined as blocks then joined together with a map editor, flight paths for enemies are drawn out... everything is produced independently, then joined together into a finished game by the program.

It all sounds like a lot of fun, and if you've got the time, patience and the interest, it is. But don't expect an easy time of it. No matter how friendly SEUCK may be, designing a game is a task that requires proper thought, planning and a fair bit of talent. If you really want to come up with something decent and playable, like the excellent examples provided, you'll have to work hard. Don't get any dreams of stardom either - given the product's limitations, you're unlikely to produce anything good enough for a publisher to take on. Having said that though, SEUCK is well worthwhile for anybody interested in games creation as it gives a genuine idea of the techniques, processes and hard graft involved. At this price it's worth taking a look even if you've only got a passing interest - you never know what hidden talents you may unleash.

TINKY RATING: 88%





STEG

Codemasters £7.99

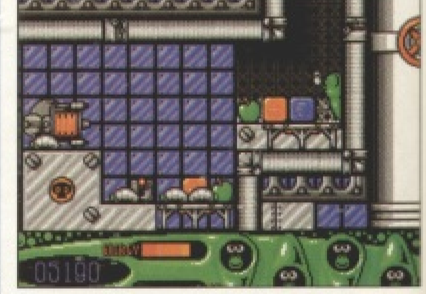
It's not easy bringing up five kids on your own - and that's exactly the task the slimey hero of the Darling Brothers' latest offering is faced with. Over a series of ten levels, Steg the slug must keep his gang of five little baby slugs happy by providing them with a regular supply of grubs to eat. The player has full control over Steg's slithering antics. He can slide up walls, cling to ceilings and generally negotiate any obstacle, which makes him a pretty agile fellow. In addition he's capable of blowing bubbles - the key to delivering grubs to the wide-open mouths back home. Each of the game's ten levels is about three or four scrolling screens high, with the grubs at the bottom and Steg's kids at the top. By blowing bubbles, Steg can trap grubs and send them floating slowly upwards. The trick then is to see the grub-filled bubble safely to the top, by gently nudging it past ball-bursting spikes, blowing machines, mincers and various other threatening contraptions.

When a bubble reaches the top of the level, it bursts, releasing the grub inside to the hungry sluglings below. When the allotted number of kids have been fed, it's off to the next screen. The game ends if Steg runs out of energy, or too many of his kids die from hunger. Things are made considerably easier by the inclusion of bonus items, or "Bionic Bitz" that radically enhance Steg's powers, including bolt-on robot legs, Speed-Up pills, a rocket pack and a scuba-diving kit for the underwater sections.

Though Steg may look like a simple arcade romp, in reality it's a much more cerebral affair. It's not as tortuous or complex as Lemmings, but genuine thought and planning is required if you're to get anywhere. The comical graphic style and jolly music help make the proceedings genuinely fun, and though it may seem tough at first, you'll have a great time once the basics have been mastered. Steg offers more than enough thrill-power per pound to make it well worth the asking price, and it's nice to see really original budget stuff, as opposed to hackneyed shoot'em-ups and sport sims for a change. Check it out.

TINKY RATING: 84%





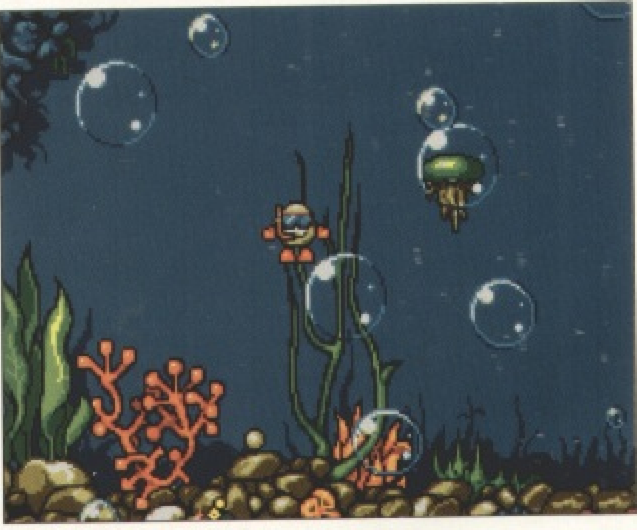
DIZZY'S EXCELLENT ADVENTURES
Codemasters £24.99

Phew! These Codemasters boys are so Dizzy their heads must be spinning like a whirlpool! But if the formula works, as it certainly seems to in the case of the Darling brothers' odd little egg-shaped answer to Mario and Sonic, who am I to knock them? After a string of successful stand-alone budget titles, Dizzy's now cut his first "album", and I must admit to having been most pleasantly surprised by this quality quintet. Would you believe there's not a single crock among any of the five games featured?

Of the five, the weakest link is Dizzy Panic. Basically it's a sort of odd cross between Tetris and those wooden "fit the shape into the right slot" sets you had when you were a toddler (I still get a lot of fun out of mine - Dep Ed). Set in Dizzy's toy factory, it has various shapes falling from a set of tubes - the player has to scroll his conveyor belt so that the shapes fall into the right slots. For every one that's missed, the tubes move downwards a notch, making it more frantic a la Tetris. Unfortunately, the game has little of the Russian classic's appeal, and judging by my frustrating experiences, only those with the patience of a saint will get much out of it.







Next up is Kwik Snax, a still-screen arcade cum puzzler where the four members of the Dizzy Gang play through their own set of five themed levels. In each one, the object is simply to collect all the fruit (the player sort of floats about in four directions) while avoiding the patrolling baddies and pushing blocks about to squash them. The game's got more than its fair share of bonuses and the like, and there's plenty of fun to be had, even though it lacks the sophistication of, say, Boulderdash.

Onto the good stuff now. Real Dizzy fans know him best as an arcade adventure star, and though the two featured here (Spellbound Dizzy and, my favourite of the two, Dizzy - Prince of the Yolkfolk) are pretty basic, they're still a whole lot more accessible and enjoyable than most over-complicated full-price efforts. I love'em. Finally there's my personal favourite of the lot, the right smart Bubble Dizzy. Abandoned on the Ocean floor, Dizzy must get to the surface by standing on bubbles as they rise up through the water. Bubbles burst if Dizzy stays on one too long, so the trick is to constantly leap from bubble to bubble and onto rock ledges. Nasty underwater creatures provide the oxygen-sapping peril, and there's plenty of pearls and other bonuses to collect along the way. It's simple, it's unpretentious and it's one of the best bits of arcade fun I've had in months. At a fiver a piece, you REALLY can't go wrong with this jolly little five-pack. If you want real VFM and variety, I'd advise you even to knock most of this month's full-price offerings on the head and snap this up instead. Honestly.

TINKY RATING: 90%

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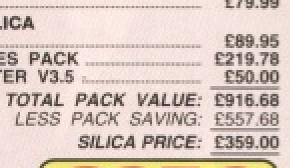
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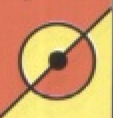
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Anyone who read last month's Amiga From Hell feature would, of course, understand that buying a basic Amiga machine is very much the entry point for gaming. While a standard Amiga will perfectly adequately satisfy most gaming needs, software is storming on at such an alarming rate, and so many extra features are becoming available to owners with memory upgrades, second drives and the like, that the Amiga really needs to be treated as a living, growing games centre.

By far the most valid piece of kit to arrive is the A500 Hard Drive which, to all intents and purposes puts an end to all disk loading hassles, even with the most memory-intensive games.

And thanks to our mates at Sierra, we've got one of these glamourous pieces of hard-as-it-gets-ware to give away to the lucky winner of this most excellent competition.

Why Sierra?

Quite simple. Games in the Sierra catalogue are largely developed on the PC, and while their Amiga ports

WIN: A Big Hard

largely manage to encompass all the style and flair of their epic games, the continual disk loading, let's be honest, can be a bit of a pain in the butt.

Understandably, Sierra are big, big fans of the hard drive and have been making all their software compatible with it since way back when.

In particular, their latest meisterwork, Castle of Dr Brain will look super slick and dreamy on the hard-drive, as the dramatic storyline unfolds before your very eyes faster than you would possibly believe!

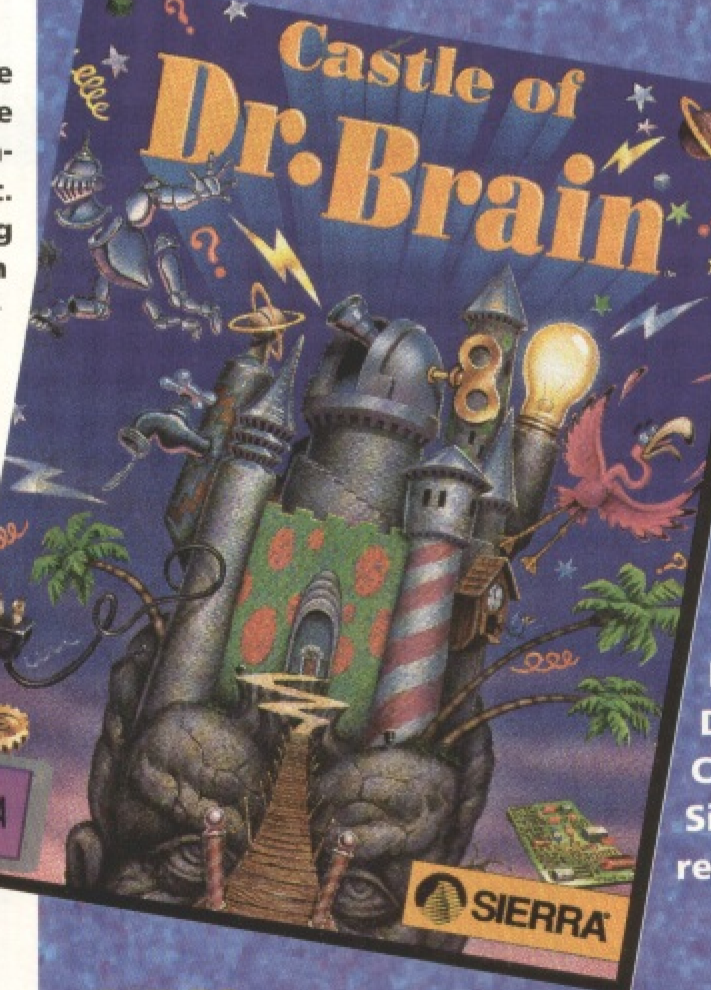
So, in our joint quest to ensure that all Amiga gamers are functioning with the optimum games system possible, we've got together and assembled this rather smart package.

What does a Hard Drive do Exactly?

A hard drive is like having a really big disk with more storage space than you've ever had in your life. In this case, it has 40 Megabytes in which to store all your favourite games and ultilities. And you have to wait for only the merest fraction of a second for things to load from the hard drive, so you can load and zip straight to the saved game in that enormous adventure you're playing in less time than it would previously taken to get to the title page. Another advantage, of course, is that games which support hard-disk installation can be played from the drive and played again and again with no risk of wearing out or damaging the original disks. Makes you think, doesn't it?

Thing

Thanks to Sierra!



THE PRIZES

The lucky winner of the competition will win a 40 Megabyte A500 Hard Drive and a copy of The Castle of Dr Brain from Sierra. Ten Runners up will receive copies of the game.

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This competition is not open to the employees of Emap Images or Sierra, their friends or relatives. The competition will close on 21st June and the winners will be notified shortly afterward. The Editor's decision is final and no correspondence will be entered into. No alternative prizes will be given and, while every care is taken, Emap Images can not be held responsible for entries lost or damaged, in the post or otherwise.

THE QUESTIONS

1) Sierra's futuristic detective adventure was called Rise of the - what?

2) The programmers behind Sierra's Space Quest games call themselves The Guys from - where?

3) Name the hero of Heart of China.

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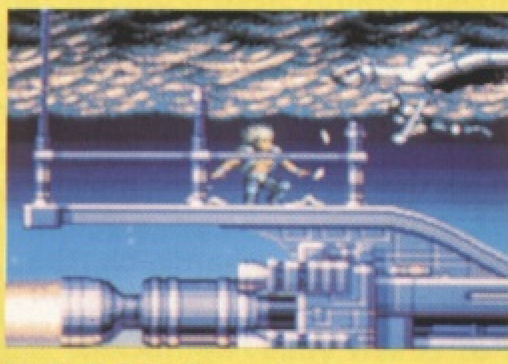
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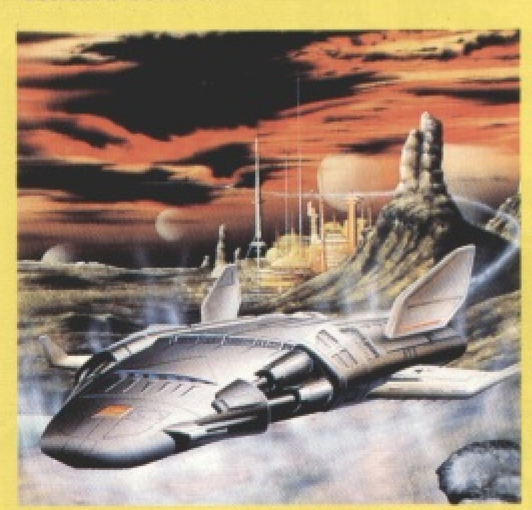
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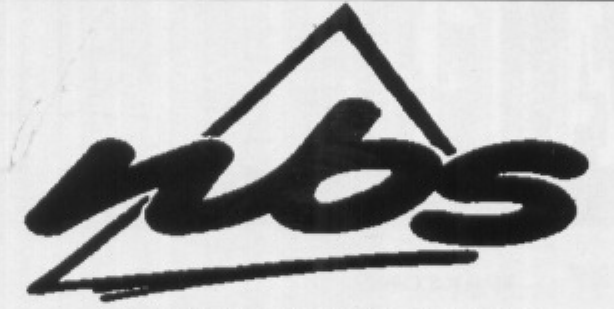
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* REVOLUTION IN FOOTBALL MANAGEMENT *



DIVISION ONE 92 REV 1

"(The Midnight Oil) treat soccer in the sophisticated way Americans treat their national games." -The Guardian

THE GAME Everyone has their own ideas on what makes a soccer team "tick". Here is the opportunity to put into practice your own ideas. Operating from the English 1st division you must build a squad to challenge for the league title, the FA and League Cups and the 3 European trophies. And as players age, rebuild the team while holding off relegation.

SQUADS/TRANSFER MARKET In a 3 squad system (1st team squad, reserve squad and youth squad), use the continuous intake of youth players and training program to create a squad whose skills reflect your ideas. Supplement these skills with carefully selected transfer market acquisitions. As they age, veterans fade and youngsters develop, keep an eye on the changing skills of your team

SKILLS All players have a balance of 5 skills (no "skill levels") which you must develop by experimenting with your team. Even more important will be your judgement about the effect of the particular team balance or skill combination on the outcome of the match, and subsequently a season of football. Suitable training can develop/enhance skills.

MATCH/STATS Your judgement will be put to the test in this unique 4 minute match/stats simulation against accurately simulated opposition. This is the measure of your team and your most reliable source of information. There are displays of: match flow, two teams, player-with-the-ball, injuries, discipline, substitutions, in-match tactics, goal scorers, possession breakdown and performance assessment.

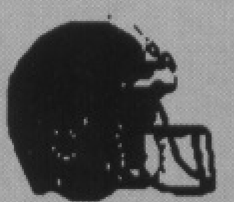
REVISION ONE
The best just got better! All updates that have been made to Division One 92 over the last six months. In addition the match screen has improved, opposition team info expanded, a European transfer market added and a few more minor changes. An edit program and a customisation program have also been added. The manual has been expanded and the packaging improved.

EDIT PROGRAM. Edit the team and players that make up Division One. Produce **your own** Division One, or Scottish League, British League, European League, German/Spanish/French/Italian...etc...etc. Or even make up a league of all the best teams you've ever seen.

CUSTOMISATION PROGRAM Customise the 45 man starting squad. Use your own favourite players, or your local side. How about as squad with Pele, Beckenbauer, Best, Cruyff, Maradonna ....?

WHAT IS DIFFERENT ABOUT THIS GAME?

Division One 92 transforms the soccer management game. You can concentrate on the football. Experiment with players, formations, team styles. Build your dream squad and check it out in accurately simulated league/cup football. Match results are from a unique soccer match. Every pass, tackle, shot etc. is determined by the players involved. Your choice of skills thus influences match results. Mental arithmetic has been dumped. Football knowledge is the name of the game.



HEAD COACH V3

"When it comes to the 4th down Headcoach has it".'Headcoach' 'TV Sports Football' ' head to head.' (Pop Comp.)

Headcoach V3 has been described as "the best game ever put onto a computer". It is the complete American Football game, a multi season epic with the very best strategic elements of the real thing. You will call the plays, devise the gameplans and develop the team.

Use the first season (2 pre-season games, 16 regular season games, and the play-offs) to discover your 45 man squad of players. Then exploit the college draft to improve the team and expand your game play to beat the very best the NFL can throw at you.

Players will age and teams will fade (a player will last about 6 seasons), but you will stay and rebuild ....

THE MIDNIGHT OIL

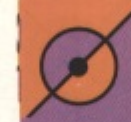
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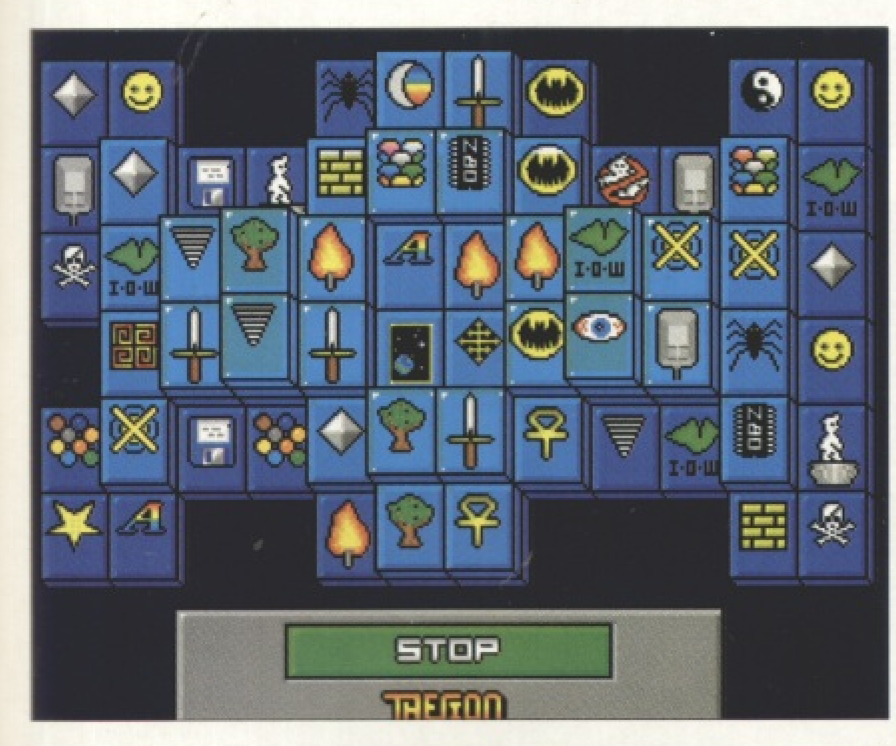
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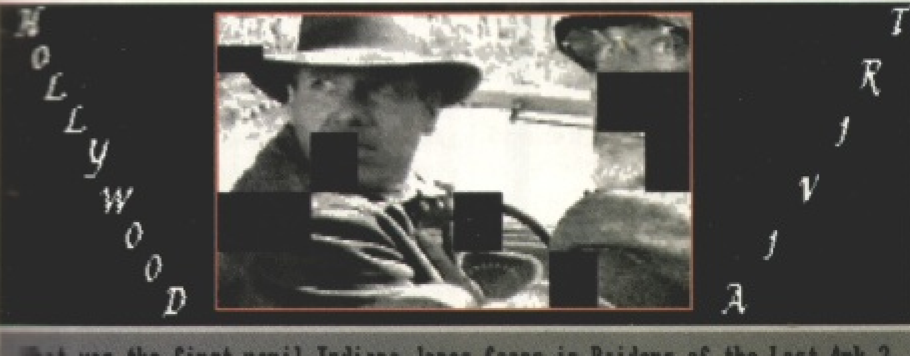
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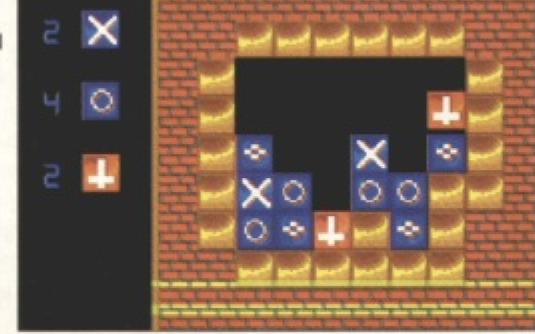
Current owners: replacement disk £1.50











(Anti-clockwise from top right) Match Patch, Dragon Tiles, Battlements, Hollywood Trivia and Zeus, just a few of the excellent PD games bundled together on The Assassins compilation disks volumes 20 and 21. Check out the earlier disks in the series for loads more great software bargains (most PD libraries should stock them - why not ask for the catalogue while you're at it?).



Roll Up! Roll up! Games for sale! They're cheap! They're lovely! Come on, madam, don't be shy - you look like you'd enjoy a bit of Shareware! How about you, sir? Looking for some quality Freeware?



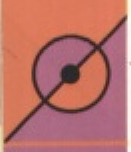
THE ASSASSINS Vols 20 & 21

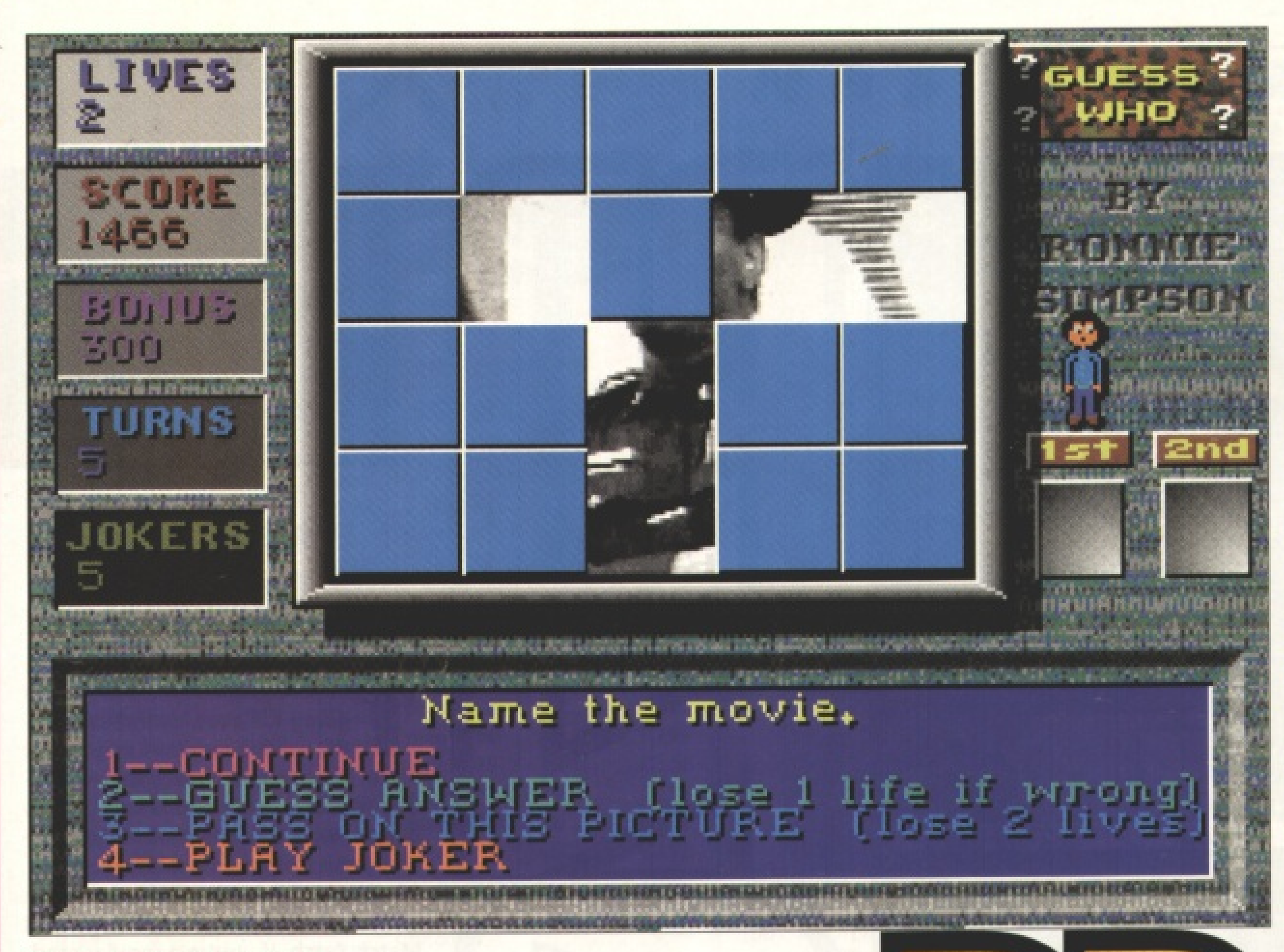
Public Domain. ABOTS PD, disks1865 & 1866.

Those Assassin boys (?) have been going for ages, as indicated by the volume numbers they've got up to. They've got an excellent reputation for value, as their disks are always packed with the cream of PD games - and these disks are no different.

Volume 20 contains three games: **Microbes, Hollywood Trivia** and Match Patch. If you're a regular reader you probably know all about **Microbes** already 'cos we gave it away on last month's coverdisk, so I don't need to tell you how superb it is! In **Hollywood Trivia** the aim is to uncover a digitised film piccy by answering triv questions. You can choose to be tested on any one of a host of popular films and TV shows, like Star Wars, Indiana Jones, M*A*S*H and Star Trek. As long as you can stand the occasional misspellings and slight glitches this is good fun and some of the questions are surprisingly tricky. **Match Patch**, on the other hand, is a Bubble Bobble variant, with the player controlling a little blobby creature as it runs around trying to kill all the baddies on screen. Our hero has three weapons at his disposal and the trick is finding the right one to kill each of the different nasties. It's a bit crude and definitely the weakest game on the compilation but no embarrassment.

Volume 21 boasts four games: **Zeus, Dragon Tiles, Tettrix** and **Battlements. Zeus** is a very nice puzzle game where you have to clear screens of different blocks by moving identical blocks in line with each other whereupon they disappear. **Dragon Tiles** is a polished variant on the old Activision game Shanghai and **Tettrix** is - no surprises here - a poor man's version of the classic Tetris. My personal favourite of the four is **Battlements**, an updating of the old Ocean game Hunchback (the first coin-op conversion ever, don't you know?). This first appeared on the Spectrum and C64 yonks ago and this conversion remains faithful to its ancestors in terms of graphics. It's no Addams Family or Robocod, that's for sure, but I found it strangely addictive. Maybe it's nostalgia getting the better of me again.





GUESS WHO?

Licenceware. ABOTS, disk LPD84.

Guess Who? is the sort of game you'd expect to find down the pub, in a flashing, warbling cabinet in the corner, ready and willing to guzzle down your ten pees like they're going out of fashion.

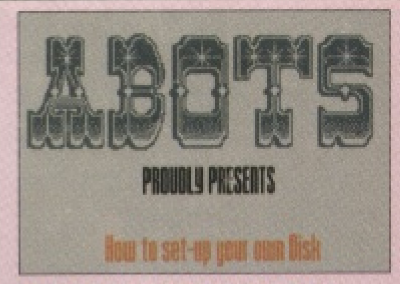
It's a sorta supa-souped-up version of Hangman. Basically the player has to guess the the name of a person or a TV show or a film or whatever thought up by the computer. To make things easier the player is given a brief clue and shown the number of words and letters making up the name. Using the mouse the player selects letters from the alphabet at the bottom of the screen. If the player makes an incorrect guess an error bar slowly creeps upwards. Each name successfully guessed awards the player a 'turn' to use in the next section. Play continues until the error bar is full.

Now the player is presented with a blank 4 x 4 grid which hides a digitised picture of a famous person. A cursor flashes randomly about the grid - the player can stop it at any time to reveal the picture piece underneath. The player can uncover as many grid squares as they have 'turns' earned in the previous section. Once all the 'turns' have been used up the player has to make a guess as to the identity of the face behind the grid.

Now this may not sound very exciting and, true, it's not exactly the sort of game that'll get your pulse pounding, your heart racing and sweat pouring from your forehead. But it is highly entertaining and surprisingly addictive, especially if you're playing against your mates. Since it's Licenceware it's slightly more expensive than yer 'normal' PD at £3.50 a shot but still excellent value none-the-less. Recommended - and tell 'em The Zone sent ya.



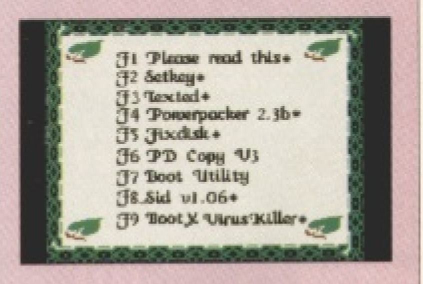




I WANNA PLAY PD!

If you've ever fancied getting into the topsy-turvy world of Public Domain software then ABOTS PD may have just the thing to get you started. It's a smashing disk called 'How to set-up your own disk' and gives you all the gen on how to compile your own PD disks and copy them.

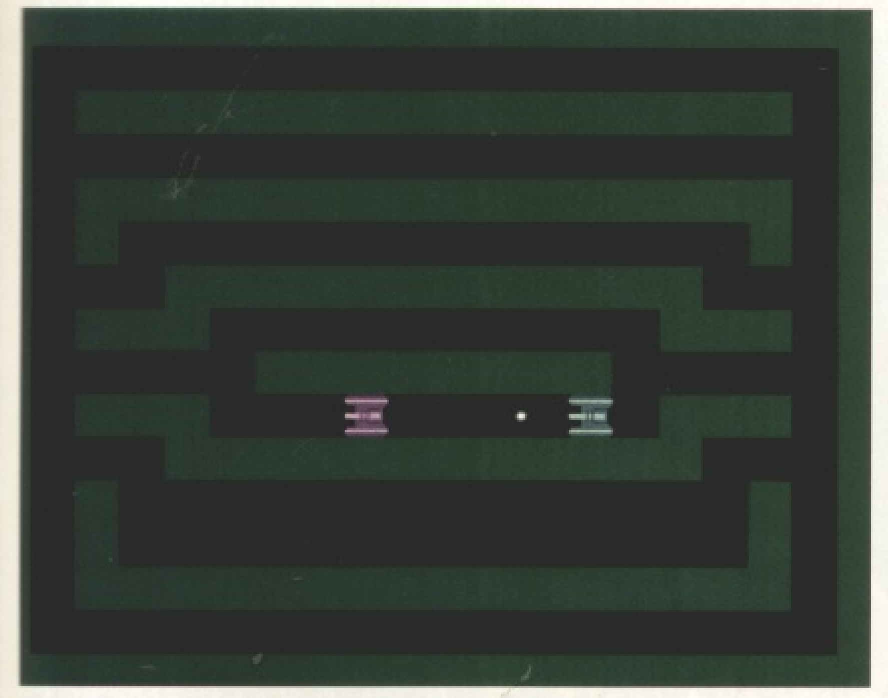
The disk is jam-packed with goodies. First off there's a lengthy text file which explains step-by-step how to copy disks, how to crunch files down, how to make menus and title screens, how to check for viruses - it covers everything a would-be PD librarian needs to know, basically. It's all written in easy-to-understand plain English, so that anyone can follow it. It even tells you how to FORMAT a disk!



And while old Amiga lags may scoff at this part of the package (and they shouldn't - everyone has to start somewhere), they certainly won't laugh at the bumper bundle of utilities it gives you: there's SetKey v2.0, Texted, FixDisk, a boot utility, BootX VirusKiller, Pro D Copy v3.0, Sid v1.6 and PowerPacker v2.3b, all accessible at the press of a key from the main menu! How's that for value?

The disk costs just £1.50 but if users send £3 to Dave, who wrote the documentation and compiled the disk, at ABOTS PD you'll become a registered user. In return you'll receive a print-out of the explanatory text file (in case you haven't got a printer) and two disks of Dave's own favourite fonts and fancy borders with which you can decorate your menus.

All in all this disk is just terrific. It's worth paying the asking price for the sheer convenience of having all those utilities on one disk alone. Give it a try and who knows? One day a PD title from your library could be appearing in these hallowed pages!





ONE ON ONE

Public Domain. 17 Bit, disk 1803.

Anyone out there remember the Atari VCS? Forget your Nintendo Entertainment Systems and Sega Megadrives, back in the early 80s it was Atari's little black and mock-wood-effect console that was wowing 'em from Wapping to Wyoming. The graphics and sound were primitive but the game's were great. At least, that's how I remember them. No doubt if I played those old games today they'd be laughed out of the room.

Anyway, the point is that your basic VCS unit came bundled with a cartridge called Combat. There were basically two games on it, both for two competing players: either fly around in little jets shooting each other or trundle around in little tanks shooting each other. Breathtaking imaginations those games designers had then, eh?

One On One is a recreation of the latter game. In a screen-sized arena littered with cover-providing blocks, two tank commanders slug it out until one of them keels over. Before the game starts the players can choose to play in one of several different arenas (and the walls and blocks can even be made invisible for added difficulty) and decide whether to have limited or unlimited ammo.

It's all good clean fun but enjoyment is marred by a couple of things. For one, you can't fire diagonally which means you can't do any sneaky firing from between blocks, and also it would be nice if, like in the old Combat game, you could make the shots reflect off walls or something, just to up the tension a bit. As it stands you spend your time running around taking pot shots whenever the chance arises. However, niggles aside, this is well worth your consideration, especially if you've got a younger brother or sister you want to humiliate from time to time.

COME ON DOWN!

This month's PD perfectos are:

17 Bit Software
1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire WF1 1DH
Tel: (0924) 366982

ABOTS PD
8 Thorold Place, Kirk Sandall, Doncaster DN3 1NU
Tel: (0302) 887332

Remember, PD libraries: we can't review your stuff unless we see it, so send it in!

TOTAL WAR

Public Domain. 17 Bit, disk 1878.

Total War is a simplified wargame heavily based on the classic boardgame Risk. The aim is simple: take over the world!

At the start of the game each player (up to six people can take part, with the computer taking control of any 'players' left unmanned) is given a small number of troops scattered randomly in countries across the globe. Just like Total War's boardgame inspirations, play progresses in 'turns'.

In their turn players can attack as much or as little as they want as long as have at least two troops in one of their countries. Players can only attack enemy states neighbouring their own. All combat is handled by the computer; the player simply clicks on the country to do the attacking and then clicks on a beleaguered neighbour. The computer tots up the odds, does its sums and deducts troops from each side accordingly. If the player totally wipes out the opposition he or she can move his troops in and occupy the country. They are also awarded a special card for their efforts. Once a player has finished attacking and done any troop movements, play moves onto the next person.

Obviously, since there are inevitably huge losses of troops, the players get reinforcements from time to time. These always arrive at the start of a player's turn and the amount depends on the number of countries the player occupies. In addition there are bonus reinforcements awarded if the player has a set of three similar cards. Using these troops the player can bolster flagging defences and/or strengthen attack forces.

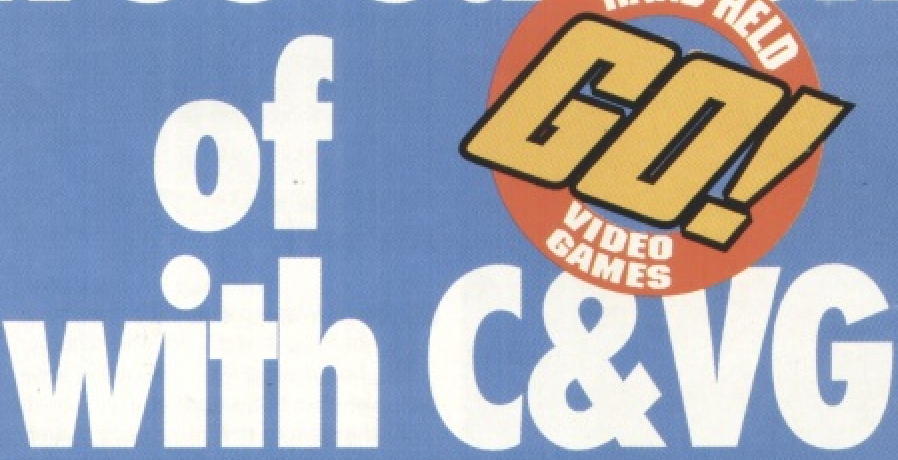
Total War is as much fun as its tabletop inspiration, and the computer's a mean bustard to boot. Sure, graphically it's a little basic and it's not the most polished thing you've ever seen but you can't have everything, especially at PD price. My big regret is that when you're playing alone against the computer there are no pixelised versions of your dad or your brother so that you can gloat and leer at them when you pulp their puny armies into ground. Sigh.





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PREVIEWS

The Summer's here and the time is right for dancing in the street... and it certainly is! I don't know about you but I reckon we're going to be in for a real scorcher of a summer - in more ways than one. Those who believe that the Summer is always the worst time of the year for software could well be in for a shock if the rumblings we're starting to receive are anything to go by. Why, just look at this month's selection of forthcoming attractions, a veritable treasure trove if ever there was one. Some of the offerings are so tasty in fact that I won't waste any more of your time with this drivel. On with the show!





MONKEY ISLAND 2: LeCHUCK'S REVENGE

US Gold/Lucasfilm

At last it's here! Well, almost. The long-awaited sequel to what is regarded by many as the best Amiga adventure game ever is now almost finished and promising to be bigger, better and beefier than ever before. The story picks up directly from where the first game left off. After banishing the spectral pirate LeChuck into Limbo for evermore, our hero Guybrush Threepwood is a bit short of adventurous things to do. So he passes his time boring anyone who'll listen with the same old ghost story until one day an opportunity for something even bigger comes along.

When he's told of Big Whoop, supposedly the most fabulous collection of pirate treasure ever buried, he sets out to do what sailors have tried and failed at for years - to discover where it's hidden. From there on in it's the usual Lucasfilm mix of clever puzzles, rib-tickling humour and atmospheric aesthetics as Guybrush dashes about three islands in search of the legendary hoard.





We're promised an even more involving experience this time round, thanks to some stunning graphical achievements and Lucasfilm's pioneering new sound system iMuse, which creates music and effects that interact with the onscreen action. It's also supposed to be slightly darker than the original, dealing with voodoo and black magic, and as the game's subtitle suggests the evil LeChuck's not quite as dead as you may have thought... Monkey Island 2's set for an early summer release, and may fifteen men dance on my dead chest if there isn't a full review next month.

RISKY WOODS

Electronic Arts

If you can stop giggling at the game's outrageously silly name for a moment or two (believe us, it was a good couple of hours before we calmed down), I'll tell you all about Risky Woods (snigger!). It's a Japanese-style platform-based arcade epic that's been put together by those nice people over at Dinamic. You may remember them as the people responsible for the murderously-difficult (and rather poor) Army Moves and Navy Moves.

It seems that that our Italian cousins have pulled their socks up a bit since then, though, as from what we've seen of Risky Woods (chortle!), it could well be the slickest platform game so far this year. The player's cast as young warrior Roham, who must work through twelve levels of scrolling action (etc, etc) in order to release a band of ancient peace-loving monks who have been turned to stone by the forces of evil.

Kill baddies with a variety of weapons, leap across flaming chasms, pop down the shop for some extra goodies, battle the end-of-level baddies... there's nothing particularly ground-breaking about the game concept, but it's been executed with remarkable graphical style and the sonic side of things is lovely. Risky Woods (arf, arf!) is due for release on the Amiga in July and there is, of course, a full review in the next issue.

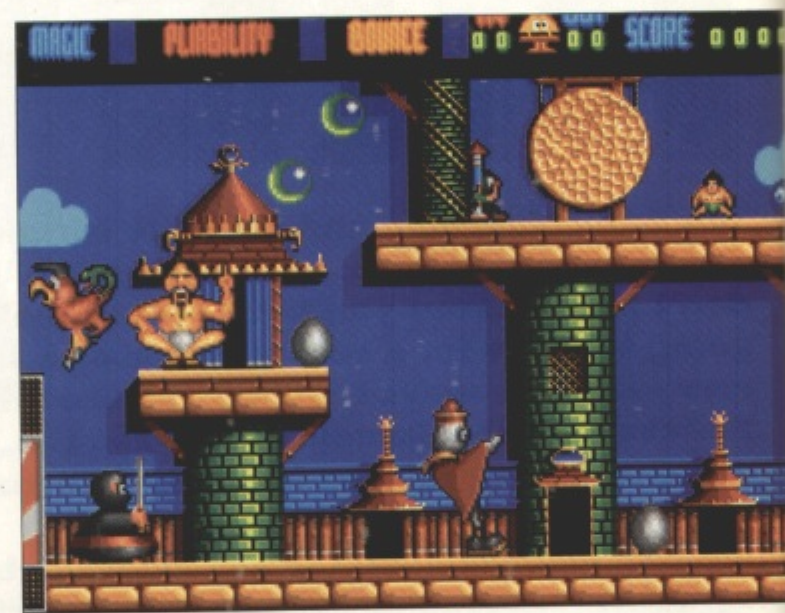




RED ZONE
Psygnosis

Psygnosis certainly seems to be getting a bit sporty of late, what with its forthcoming Olympics-based game (see last month's News) and now Red Zone, a "hell-for-leather bike-race simulator", according to Psyggy, in the style of Team Suzuki. Though, as is traditional with Psygnosis product, there's little information at this stage, from what the game's promising it could well shape up to be the two-wheel equivalent of Formula One Grand Prix.

And what exactly is it promising? Well, how about authentic racing tracks from around the world, TV-style presentation with multiple camera angles, first and third-person perspective viewpoints, action replays... the list goes on, but not for much longer. Like Team Suzuki and Grand Prix, Red Zone (the title's in reference to the red area on the rev counter which indicates you are going MUCH too fast) is entirely vector-based, so it should be pretty fast at least. Dan Gallagher, the man behind Ocean's Voyager and Psygnosis' Infestation, is programming the game which should hit the streets next month at £25.99

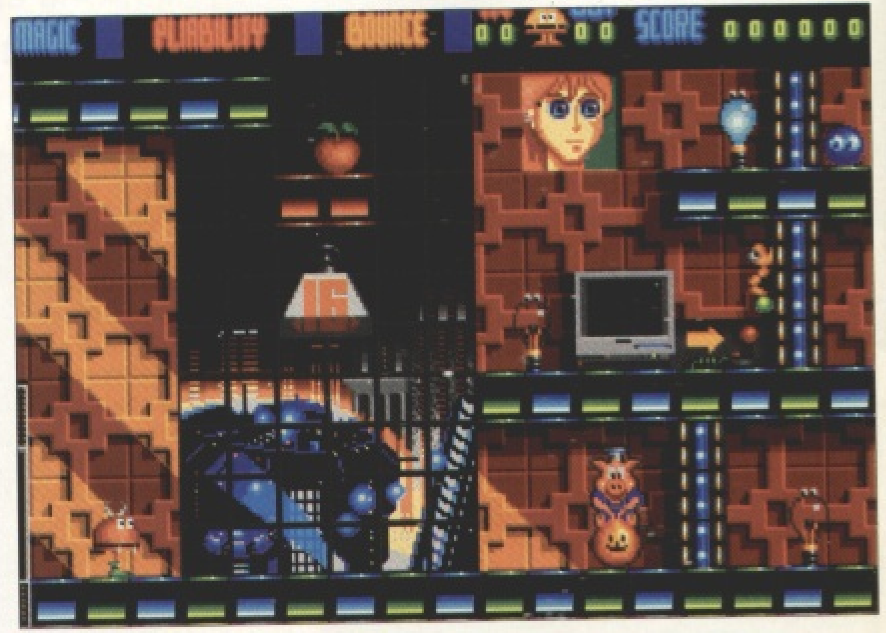


SILLY PUTTY
System 3

Following on from the awesome hack-'em-up Myth, System 3's next foray into the world of levels n' ladders couldn't be more different - or more weird. Putty is, well, a piece of putty who's been banished from his home world and must return, else suffer a horrible fate at the hands of the evil wizard Dazzledaze. The basic idea is to protect your team of little robot men, who are trying to build you a tall tower to take you back home, from the adverse attentions of Dazzledaze's minions.

What this all boils down to is you trying to negotiate a series of vertically-stacked screens spread out over a number of progressively difficult levels. It all sounds pretty much run-of-the-mill stuff so far, but there's a neat twist - Putty isn't just a blob, he can change shape, bending, stretching and bouncing in order to negotiate his dangerous world. Like the Blob, he can even absorb the bad guys, thereby increasing his 'pliability' rating and enhancing his capabilities.

A new graphic artist has recently started work on the project, and the impressive results are already there to see - System 3 is promising a real feast for the eyes and ears, with a lot of effort going into creating some wacky sampled speech and effects. Silly Putty's still got a lot of work to go into it and isn't due for release until the Autumn, but judging by the way it's shaping up it could well be one of the bigger stonkers of the year's latter half. Watch this space...



PREVIEWS



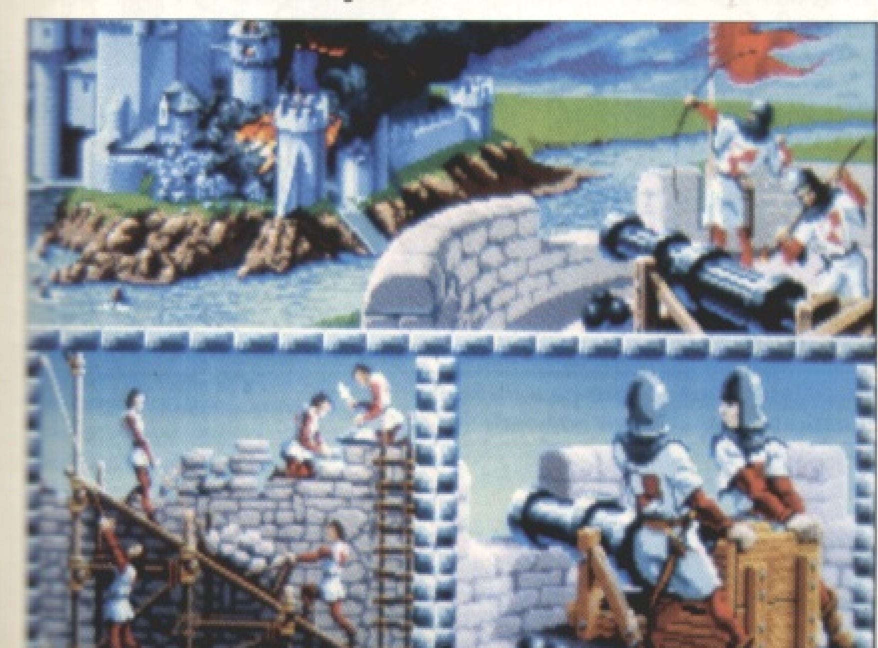
RAMPART

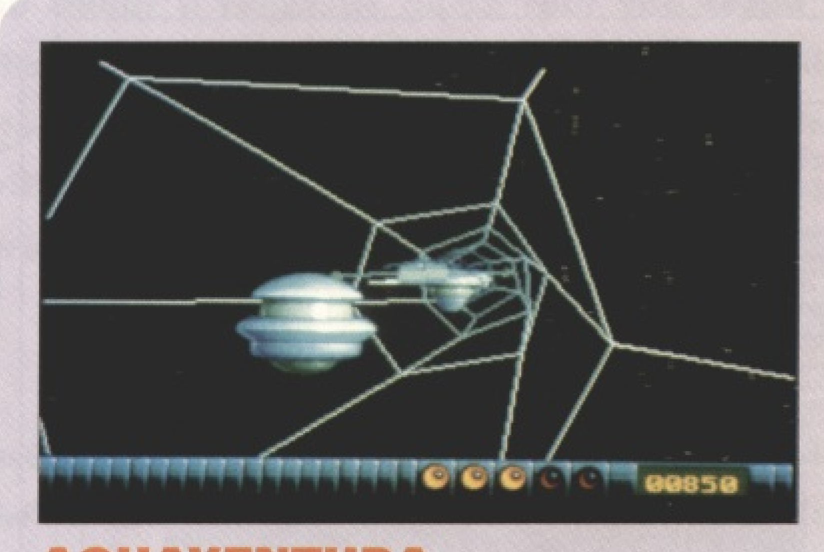
Domark

Domark's Tengen bandwagon continues to roll on, this time with what's looking to a rather nifty conversion of Atari's innovative castle-building coin-op. A moderate success in the arcades, Rampart's a little similar to Interplay's recent Castles.

Set in Medieval Britain, it's a puzzle game cum shoot-'em-up that pits players against each other in a series of territorial land battles. Players build castles, put up defenses, place cannons and other weapons, then slug it out in an attempt to knock the opponent's homestead down. As damage is sustained, you've got to plug gaps knocked out by enemy fire using the right blocks. On paper it sounds a bit stupid, but ask anyone who's played the coin-op - they'll tell you it's a right laugh, especially against human opponents. As the game progresses, players equip themselves with more cannons, enhancing their destructive power and making the going tougher all round.

The ultimate aim is simply to survive longer than your adversaries. It sounds a little complex, but the fact that it's been converted from a coin-op means that the gameplay is simplicity itself, with more than just a few tactical elements. Domark's describing it as "a wonderful concept which is a joy to play." We shall see. The three-player Amiga version is currently being put together by the Kremlin and is set for release in August.





AQUAVENTURA

Psygnosis

Well it's about time. You may find this difficult to believe, but the first ever preview screenshots of Aquaventura appeared in magazines nearly FOUR YEARS ago. Like Birds of Prey and Epic before it, Aquaventura is one of the few games that has earned legendary status even before its release, due to its extraordinarily long development time. But Psygnosis is promising that this time it really REALLY is coming out.

It's a 3D shoot-'em-up set in deep space, with the player piloting his one-man AquaCraft against the alien hordes on a quest to (etc, etc). As you'd expect, Aquaventura has got all the stunning presentation, graphical trickery and cinematic sound that Psyggy fans have come to expect - in fact it's a lot more elaborate than most of the Liverpool firm's products, which might just account for why we've had to wait so long for it.

The graphics are a "skillfully combined" mix of 3D sprites and vector graphics, and the gameplay's a mix-and-match affair two, divided beween first-person blasting and more dextral tunnel sections. Coded by Bill 'The Empire Strikes Back' Pullen, Aquaventura should (notice we say should) be on the shelves next month.

ADVERTISERS INDEX

GAMES INDEX

Yes, as the title suggests, you are about to enter the swirling vortex of words and love that we shall, for the sake of correctness, call the Games Index. Over the page you will find six pages absolutely jam-bloomin-packed with information about games that you're likely to encounter in your local software vending emporium. We haven't gone thousands of centuries back in time in order to tell you about a fantastic game that you stand no chance of acquiring, as that strikes us as rather pointless. No. The games that you'll find overleaf should be readily available without too much searching.

Now, as hardened veterans of the Index will be fully aware, there's another very good reason for paying full attention to the entries over the page. And that reason is, of course....

THE COMPETITION

Yes. So swamped were we with entries to last month's compo that we're doing it again! And we've decided to shift this month's right to the *front*, so you can bear in mind our fiendish questions as you read. So, if you're ready, we shall begin. As you tiptoe through the forthcoming grassy meadow of review summaries, we'd like you to search out answers to the following questions. The first person who's entry we pull out of the hat on June 21st will win a glamorous and exciting software prize.

***Send your entries to*: Games Index Compo 2, The One, Priory Court,**
30-32 Farringdon Lane, London, EC1R 3AU.

1) What's the lowest scoring game to grace the index this month?
2) Which game received 90% scores for Graphics, Sound *and* playability?
3) Name Lord British's latest adventure.

Got that? Good.

GAMES INDEX

GAME NAME	PUBLISHER	MEMORY	ISSUE REVIEWED	ISSUE TIPPED	SCORES % GRAPHICS	SOUND	PLAYABILITY	LASTABILITY	OVERALL	THE VERDICT
A320 AIRBUS	THALLION	512K	JAN 92	--	78	55	N/A	92	87	This is not a game. This is a flight simulator. Those of you who find the idea of a truly accurate simulation of flying an A320 Airbus will find it enjoyable. Those of you who don't, most certainly will not.
4D SPORTS BOXING	MINDSCAPE	512K	JAN 92	--	77	82	88	85	84	Forget Final Blow; this is what you want. Apart from some less than perfect polygon fighters and the occasional loss of speed, 4D Sports is the best fight game on the market. No question.
4D SPORTS DRIVING	MINDSCAPE	512K	MARCH 92	--	92	78	78	81	78	Mindscape's rival to Hard Driving is a bit of a game for Tetal-heads, completely full of car acceleration data and all that. Slow graphics are almost made up for with smart action replay feature and ker-razy computerised drivers to race against.
ALIEN BREED	TEAM 17	1Mb	OCT 91	--	92	91	89	90	90	Demo-makers Team 17's first serious attempt at games writing and publishing comes together amazingly well. Creepy tunnels gradually become overrun with alien hordes, and it's your job to sort it out. Perhaps not that long lasting.
AGONY	PSYGNOSIS	512K	FEB 92	--	92	90	79	74	84	Straight back to the bad old days when Psynosis games looked smart but had very little depth. This time the player must guide the Psygnosis owl, no less, through a number of stages of shoot-out action etc, etc. Nice power-up system, but that's it.
ANOTHER WORLD	US GOLD	512K	JAN 92	--	92	91	93	90	93	Now widely regarded as one of the more interesting developments in new software directions of the last year. Polygon-generated comic-book adventure with miles more interaction than Dragon's Lair and some extra-tasty visuals. A must.
APIDYA	PLAY BYTE	512K	MAY 92	--	74	85	84	80	79	While clearly not as polished as the likes of Project X, Apidya still offers more than enough blasting to keep anyone happy. The twist here is that all the action takes place in a garden full of malevolent insects. Quite creepy actually.
BARBARIAN II	PSYGNOSIS	512K	NOV 91	--	78	83	81	70	80	Guide your barbarian (hence the name) through not very many levels of rather repetitive hack and slash action. Largely unremarkable, except for the graphics, which are rather attractive.
BATTLE CHESS II	ELECTRONIC ARTS	512K	AUG 91	--	89	87	74	86	85	The original Battle Chess added spice to computerised chess with its excellent fantasy-style animations of all the pieces getting mangled and eaten when "taken". This is just the same, except it's Chinese Chess (hence the name).
BATTLE ISLE	UBI SOFT	512K	DEC 91	--	85	80	92	89	88	Smart chaps that Ubi Soft are, they realised that you don't need to be a sad Tetal head to get some fun out of strategy, so in this-future-war sim, they've kept all the nonsense to a minimum and let you get on with the fighting. And with good results.
BIG BUSINESS	MAGIC BYTES	512K	OCT 91	--	84	83	84	78	81	A knockabout simulation of the world of high finance. Well, simulation is perhaps a bit misleading. The aim is simply to amass loads of money by being shrewd in business. Since it's so easy to get into, it's rather difficult to put down!
BIG RUN	STORM	512K	MARCH 92	--	67	83	67	64	65	My word. If you thought Big Run was a less than excellent game in the arcades, you should see this! Slightly worse than Outrun Europa. 3D sprites chugging through a terminally uninteresting desert (Paris to Dakar in fact). Not quite as bad as the SNES one.
BIRDS OF PREY	ELECTRONIC ARTS	512K	DEC 91	--	91	87	85	90	88	Four years in development, but it still can't out do Microprose for sheer atmosphere. Multi-plane laughs and details galore, all mission driven, with stacks of weapons and all the rest, but it's not quite the megagame everyone was waiting for.
THE BLUES BROTHERS	TITUS	512K	DEC 91	--	89	90	92	91	91	Loved by the critics on its release - and with good reason! Super- characters of Jake and Elwood Blues must explore huge levels in the quest for bits of equipment needed to perform a "gig" in the local town. May sound rubbish, but it's not!
BONANZA BROS	US GOLD	512K	FEB 92	--	80	85	79	72	80	Strange visual style indeed, Bonanza Bros is all about robbery. Two fellows, Mobo and Robo have to raid increasingly heavily guarded buildings for treasure and goodies. Lots of door-slamming & stair climbing. Rather good actually.
BOSTON BOMB CLUB	SILMARILS	512K	NOV 91	--	80	75	84	82	83	Guide bombs down little wooden pathways and avoid being blown up. Very much like Logical, except with some scantily-clad ladies doing the scoring. Terrific. Pleasantly engaging but hardly a worldbeater.
BRAIN BLASTERS	UBI SOFT	512K	JULY 91	--	77	78	79	80	77	Simple game which is more interesting than you would expect to start with but who's appeal quickly fades. Grids of blocks appear on the screen for an amount of time and then disappear. The aim is to replace the blocks in the right order
BLACK CRYPT	ELECTRONIC ARTS	512K	MARCH 92	--	93	88	91	92	92	Yup, it's yet another Dungeon Master clone, but to be fair, it's better than most. Regular RPG hit-point business but with some above average monsters to conquer and an excellent user interface. Friendly and fun.
CISCO HEAT	IMAGE WORKS	512K	DEC 91	--	60	63	68	65	64	Rubbishy and thoroughly half-baked attempt to provide Outrun and Chase HQ action on the Streets of San Fancisco. Awful graphics and hilarious "response" to driving commands. Steer (har har) well clear.
COVERT ACTION	MICROPROSE	512K	JAN 91	--	80	79	87	86	86	Spy your way around the globe with Microprose. While there is action a-plenty, you really have to work to get to it. Lots of wire-tapping and other rather brain-intensive clue-solving is necessary to get into any big action sequences.

GAME NAME	PUBLISHER	MEMORY	ISSUE REVIEWED	ISSUE TIPPED	SCORES % GRAPHICS	SOUND	PLAYABILITY	LASTABILITY	OVERALL	THE VERDICT
CRUISE FOR A CORPSE	US GOLD	512K	AUG 92	--	93	91	90	92	92	Murder on the Orient Express on a boat.. Excellent adventure from the team behind Operation Stealth and Another World. Superb graphics and ground-breaking techniques allowing the story to develop in many directions. Nice characterization too.
DELIVERANCE	21st CENTURY	512K	MAY 92	--	80	78	81	74	81	It looks like Gods, it playes like Gods, but it's better than Gods. Yes, this arcade romp, we feel, has even more enjoyable moments than the Bitmap Bros' finest. And it's not quite the rip-off of the original that it first appears. Well worth a look.
DEVIOUS DESIGNS	IMAGE WORKS	512K	JAN 92	--	89	85	88	80	87	Devious? They're not kidding. The aim is to fill in missing blocks by moving two little guys around the edge of the screen and shooting at the baddies. Too complex to begin to explain, but cute and pretty addictive.
DOUBLE DRAGON 3	STORM	512K	JAN 92	--	83	90	83	78	84	For the third time, the brothers Lee must work their way to the right hand edge of the screen while kicking people in. Not much of an aim in life but there you go. Two-player team-up fun is obviously the main attraction here, which works rather well.
DYNABLASTER	UBISOFT	512K	MARCH 92	--	75	60	83	90	87	As a one player game it's pretty good. As a two player game it's even better. But with up to four players (thanks to a protection dongle thing) it's unbelievable! The aim is to clear screens of cute baddies with bombs - but not to blow up yourself. Better than it sounds.
ELF	OCEAN	512K	JULY 91	--	90	88	93	91	90	It's rare that a non-licenced game from Ocean makes as much of an impact as this. Elf is a simply beautiful puzzle game with astonishing hidden depths. Guide Elf around eight hostile environments trying to rescue his girlfriend. Okay, one thing about it is rubbish.
ENCOUNTER	NOVAGEN	512K	JUNE 91	--	70	72	84	88	80	Paul Woakes' highlight - the original Mercenary was a fine game. But it did come out a long time ago. So maybe it's no surprise that Encounter looks a bit dated. 3D blaster with big scaling sprites and so on.
EPIC	OCEAN	512K	JAN 92	--	94	83	87	84	88	Masters of the polygon, Digital Image Design produce an original product (unless you're a Battlestar Galactica fan) with bags of style and more than a little high-scoring combat. Pretty sound game play, but the graphics steal the show.
ELVIRA 2	ACCOLADE	512K	APRIL 92	--	88	67	86	74	77	Anyone who has played the first Elvira game will be pretty much at home in this installment. It's a standard click-on-the-icons adventure with added spice added by the lovely Ms Elvira herself. Not much instant gratification, but long-lasting.
EYE OF THE BEHOLDER	US GOLD	512K	JUNE 91	--	92	89	93	85	92	Venture underneath the peaceful city of Waterdeep to discover what is causing the all-pervading feeling of lurking evil that has recently appeared. Excellent role playing adventure with top graphics
EYE OF THE BEHOLDER2	US GOLD	1Meg	MAY 92	--	94	78	89	90	87	Very much a case of the same again. Bigger and better than before, but still bearing some problems. There's no help option to get you out of tough spots, and not really much originality. But you pays your money and you takes your choc ice.
FACE OFF ICE HOCKEY	KRISALIS	512K	NOV 91	--	79	70	80	73	74	A less than successful attempt to capitalise on the appeal of Manchester United Europe.
FANTASTIC VOYAGE	CENTAUR SOFTWARE	512K	JAN 92	--	92	93	90	90	91	A truly surprising and worthwhile licence. As pilot of a micro-sub, you are shot into the bloodstream of sick people and sent on a mission to clean up their unwell bodies. A novel twist on the shoot-em-up idea with more than a little thought involved.
FINAL FIGHT	US GOLD	512K	OCT 91	--	81	82	80	79	80	They don't come much bigger than Final Fight. With its three-way play option and the rather coin-op-similar graphics, it's about as close to a coin op as you are going to get. The only problem we can see is that it slows down whenever the screen is busy.
FIRE & ICE	RENEGADE	512K	MAY 92	--	91	88	90	92	92	An impressive outing from the boy Braybrook. This is his first Amiga-first game, and the tricks and twists he has employed to achieve some super-smart effects are just breathtaking. Superb arcade romp.
FIRST SAMURAI	IMAGE WORKS	512K	DEC 91	--	87	89	90	88	89	A thoroughly recommended arcade adventure slash-'em-up. Superb graphics, muchos variety and some kooky magic business all wrapped in a dreamy sugary coating of exploration and discovery. A tasty morsel indeed.
FRENETIC	CORE DESIGN	512K	JULY 91	--	70	71	79	66	71	Core released this straight all-out blaster just before the rebirth of the shoot-'em-up and, to be honest, it didn't do the cause much good. The general impression is that we've seen it all before, done slightly better.
GHOST BATTLE	THALION	512K	JULY 91	--	86	89	78	77	77	A cross between a poor man's Ghosts and Goblins and a poor man's Shadow of the Beast. Rescue your lovely girlfriend from the clutches of something horrible in this German romp. Okay graphics, annoyingly surprising death lurks everywhere.
GLOBAL EFFECT	MILLENIUM	512K	MAY 92	--	69	52	65	71	70	A sort of cross between Utopia and Sim Earth, Global effect has a green theme and a wargame element, but somehow just doesn't hold together as well as it might. Okay for an entrye to this style of game, but that's about it.
GRAND PRIX	MICROPROSE	512K	NOV 91	--	95	91	90	93	93	The best all-round racing game/sim ever. Go and buy it.

GAMES INDEX

GAME NAME	PUBLISHER	MEMORY	ISSUE REVIEWED	ISSUE TIPPED	SCORES % GRAPHICS	SOUND	PLAYABILITY	LASTABILITY	OVERALL	THE VERDICT
THE GODFATHER	US GOLD	512K	FEB 92	--	88	76	79	82	80	US Gold deserve a fair amount of credit for producing a decent game from a very tricky licence, especially since they were allowed to use virtually no images or plot elements from any of the films. Super backdrops & realistic period theme.
HARLEQUIN	GREMLIN	512K	FEB 92	--	91	90	89	92	90	Famicom owners have Mario and Megadrive owners have Sonic. Amiga owners have Robocod, and now Harlequin. Huge sprawling levels, weird and wonderful foes to bash and plenty of hidden things and surprises. Super. As seen on ACE front cover. Hooray!
HARPOON	ELECTRONIC ARTS	512K	MARCH 92	--	40	42	83	85	84	Anyone who owns one of the Harpoon games will know exactly what to expect. In fact, this add-on disk is perhaps a little too similar to what has gone before for many tastes. Accurate as hell, but still looks like a dog's dinner.
HEART OF CHINA	DYNAMIX	1Mb	DEC 91	--	90	90	81	79	80	As is always with Sierra games, and in particular those from the Dynamix team, H.o.C. looks brilliant, is funny and fun, looks stunning but is over before you know it. Maybe they want to leave you wanting more.
HERO QUEST	GREMLIN	512K	JULY 91	--	87	87	90	92	91	Gremlin's rather successful conversion from the popular boardgame. The deal with Hero Quest is that it's supposed to be role playing without the rubbish. And it gets pretty close. Not simple enough for an utter caveman to deal with, but friendly enough.
HEIMDALL	CORE	1MB	DEC 91	--	92	88	89	87	92	If you thought that being a viking was a laugh - you'd be right! Really classy isometric adventuring and rollicking from the man who was doing the graphics for Littil Divil (remember that?)
HUDSON HAWK	OCEAN	512K	DEC 91	--	85	70	85	81	85	Even if you hated the movie more than any other movie in the world, you'll love the game. Lovely platform antics dished up with super style. Other than the blagging of pricey objects, it actually has very little to do with the film, but who cares? It's top!
INDINA JONES 4	US GOLD	1Meg	MAY 92	--	83	70	85	80	82	Isometric mix of action and puzzling. Doesn't start especially grippingly, but soon turns into a fan that even Indy himself would take his hat off to! Some interesting character-swapping potential available for exploration too.
INDY HEAT	STORM	512K	MARCH 92	--	87	89	88	79	86	Simulation of small battles in the space lanes. Choose the pilot of your Interceptor ship to do battle with the Terran Overlord Government, send them into battle and repair the ship afterwards. Rough edges presentation and more strat than shoot.
INTERCEPTOR	SSI	512K	JULY 91	--	79	78	81	82	80	After the dreadful Big Run, anyone could be forgiven for thinking that Storm are not exactly the most reliable purveyors of good driving games. This Super-Sprint clone dashes those fears, as it's great. The best top-down racer since Off Road from Virgin.
JIMMY WHITE'S WHIRLWIND SNOOKER	VIRGIN	512K	AUG 91	--	93	89	93	92	95	Definitely the best sports sim around, and probably one of the best games on the Amiga ever. Super realistic simulation of snooker with a huge host of helpful and entertaining features like trick shots to make it fun too.
JOHN BARNES EURO FOOTBALL	KRISALIS	1Meg	MAY 92	--	77	80	80	76	80	Excellent, though slightly slower than Kick Off 2, John Barnes is still 30% quicker than Man U. Europe, but sufficiently similar to the first game for fans not to feel all at sea. Two player mode is especially satisfying.
JOHN MADDEN AMERICAN FOOTBALL	ELECTRONIC ARTS	512K	FEB 92	--	81	81	92	89	91	Without a doubt, the finest simulation of what those Americans have the nerve to call "football" ever seen on the Amiga. Blistering action, detailed plays and some low-level strategy that really works. Excellent fun & easy to get into.
KID GLOVES 2	MILLENIUM	512K	MARCH 92	--	63	70	64	68	65	Following up the surprise success of Robocod with another side-on arcade adventure wasn't the best move Millenium could have made, especially since this particular example of the genre is rubbish. Looks okay but won't last long. Shame.
KING'S QUEST 5	SIERRA	512K	OCT 91	--	93	90	89	90	90	It's always a nice to see a new Sierra game. Largely because you never know quite what to expect. Here we have an adventure aimed at slightly younger players, with slightly easier problems.. The presentation is also nicer than many.
KNIGHTMARE	MINDSCAPE	512K	FEB 92	--	84	70	85	93	80	You've seen that bloke with the beard on the telly, and now you can welcome him into your own home in this adventure-cum-licence. Looks rather nice, but is probably a bit cerebral for viewers of the TV show.
KNIGHTS OF THE SKY	MICROPROSE	512K	DEC 91	--	89	81	86	88	87	Another completely competent flight sim from Microprose. This time the aircraft involved take the shape of the WW1 fighters which had those terribly exciting battles over the White Cliffs and all that. Accurate and atmospheric.
LEANDER	PSYGNOSIS	512K	NOV 91	--	92	93	94	93	93	Excellent platform romp. Super centurion style character with rather impressive sword-related abilities. More colours than you could shake a brush at. Excellent control method. Lots of atmospheric effects.
LEISURE SUIT LARRY 5	SIERRA	1Mb	MARCH 92	--	78	42	68	88	50	One of the better puzzle games. Little balls are sliding down from the top of the screen, and it's your job to guide them down the right paths by turning things like safe combination discs. Sounds deadly dull but is really rather exciting.
LOGICAL	RAINBOW	512K	JULY 92	--	82	80	91	79	88	He may be a funny fella on the PC with lots of hard-memory, but on the Amiga, he's more of a farce. Sierra's "adult" adventures of Lounge lizard Larry may be okay, but until they sort their disk-access, the joke's on them.

GAME NAME	PUBLISHER	MEMORY	ISSUE REVIEWED	ISSUE TIPPED	SCORES % GRAPHICS	SOUND	PLAYABILITY	LASTABILITY	OVERALL	THE VERDICT
LOTUS 2	GREMLIN	512K	OCT 91	--	89	85	91	87	90	There's no doubt that the sequel to Lotus is an excellent game, but unfortunately the two-player mode (which always was more fun than one) just doesn't hold together with the new tracks instead of circuits system. Still one of the best arcade drives around, though.
MAGIC POCKETS	RENEGADE	512K	OCT 91	--	90	91	94	93	94	Depending on your view, Magic Pockets is either a super cute romp which makes all console games look rubbish, or a sad gimmick invented by the Bros with lots of ropey ideas that don't work in it. It's clear which way we feel.
THE MANAGER	US GOLD	512K	MARCH 92	--	65	62	75	72	75	You've seen one footy management game and you've seen them all, right? Well, yes. You have. Better presentation but no chance to actually control the player on the pitch. It needs a real fan of the genre to invest in just another version of a ten-year old game.
MANCHESTER UNITED EUROPE	KRISALIS	512K	JULY 91	--	85	86	88	86	89	A brave move to face off against The Great Kick Off 2, and Krisalis pull this off better than most. Not only does it look better than KO2, it actually plays more like real football. There's a fair bit of management too, but not enough to put off hardcore players.
MAUPITI ISLAND	US GOLD	512K	AUG 91	--	85	86	78	79	80	Jerome Lange is on his way to Tokyo to meet a friend Max. Unfortunately, a freak storm means Jerome's plane lands on the strange Maupiti Island where things are not what they seem, etc. Possibly some of the best music ever heard in adventure game.
MEGAPHOENIX	DINAMIC	512K	JULY 91	--	70	75	73	65	71	Phoenix, yes. Mega, well, almost. Improved graphics and slightly more interesting ship capabilities are about the only "Mega" features this reworking of the old arcade blaster has to offer. Okay for novelty value.
MEGATRAVELLER 1	EMPIRE	512K	JUNE 91	--	76	72	80	81	80	Pit your skills against a host of hostile environments using a laboratory to create a Big Fighting Robot for each situation. Wrong robot - wrong outcome! Plenty of enemies to learn and some good combat reward players willing to look beyond the shabby exterior.
MERCS	US GOLD	512K	JUNE 91	--	82	78	83	81	81	Isn't it a shame that the people that make the boxes and in-between screens for mindless blasters like this have to copy pictures of Arnold Schwarzenegger and just change his hair? Do you really think they think we won't notice? Still, the game's okay.
MICROPROSE GOLF	MICROPROSE (DUH!)	512K	JAN 92	--	90	82	92	91	91	A golf game for everyone! The best thing about Micrporose Golf is you can take or leave as much of the fiddling with feet position and club choice as you fancy, with the computer giving some sensible defaults in most situations. Some dodgy polygon visuals.
METAL MUTANT	SILMARILS	512K	JUNE 91	--	84	81	80	86	85	Roam around the galaxy trading and shooting. Sounds like Elite? Right. But without the graphics or the speed. Far more thought required to enjoy yourself in this board-game conversion.
MIG 29 SUPERFULCRUM	DOMARK	512K	OCT 91	--	84	78	84	88	85	The problem with the first Mig game was that the missions were all a bit short lived. This took away from the super-friendly nature of the game. This edition goes some way to addressing that, with a more loose agenda.
MOONSTONE	MINDSCAPE	512K	JAN 92	--	81	82	83	80	82	Moonstone does a very good impression of a game which is little more than a slash-em-up with fancy graphics. But if you're willing to look a bit further, there's some magic and real adventuring lurking beneath its ultra-violent exterior.
MYTH	SYSTEM 3	512K	APRIL 92	--	94	92	93	93	93	The game which was such a hit on 8 bit for the Pinner-based company finally comes to the Amiga. Excellent graphics and some smart gameplay puts this well above the run of the mill hack'n'slash arcade adventures.
PACIFIC ISLANDS	EMPIRE	512K	MAY 92	--	56	58	65	70	69	This sequel to the well-loved Team Yankee was loved my just about everyone but us. They applauded the game's undeniable depth and strategic merit, while we bitched about its blocky graphics and boring money management aspect. Horses for courses etc.
PARASOL STARS	OCEAN	512K	APRIL 92	--	91	90	80	80	82	Bob and Bob may well be back, but they're not back with quite the same style that they had in Rainbow Islands. In a fantastically colourful platform romp, our heroes must brolly their way to success. Smart graphics but not quite as good as the topper Rainbow.
PINBALL DREAMS	21st CENTURY	512K	APRIL 92	--	90	91	90	80	89	Even though we find it rather hard to see the point of pinball simulators, we have to say that this is a more enjoyable experience than most. This is partly down to the two-screen tables and also their variety from rocket-launches to creepy graveyards. Ooer.
PITFIGHTER	DOMARK	512K	NOV 91	--	83	79	83	78	82	A rather better game than the coin-op which it is converted from. Punch and kick and beat your way through a host of steroid-popping weirdos in this celebration of underground prize fighting. Super.
PLAN 9	GREMLIN	1Meg	MAY 92	--	74	85	84	80	79	The film was hilariously bad, so the game is going to be... It's a bit of a foregone conclusion that Plan 9 is hardly the best adventure in the world. Too few locations and too linear a plot make this a downright trudge.
POPULOUS 2	ELECTRONIC ARTS	512K	DEC 91	--	90	93	91	91	96	Fantastic sequel to the original and best God Sim. Lovely graphics and a host of new horrible plagues/volcanoes etc that you can inflict upon the helpless little people in your domain. A great laugh and a smart strategy game.
PP HAMMER	DEMONWARE	512K	JUNE 91	--	87	85	90	88	87	Very similar to Rik Dangerous in a lot of ways. PP Hammer must work his way through a number of screens using - yes! - his hammer to help with the numerous crazy puzzles along the way. Not bad, actually.

GAME NAME	PUBLISHER	MEMORY	ISSUE REVIEWED	ISSUE TIPPED	SCORES % GRAPHICS	SOUND	PLAYABILITY	LASTABILITY	OVERALL	THE VERDICT
PREHISTORIK	TITUS	512K	JULY 91	--	70	74	72	73	72	Platform game involving Rik. Superficially attractive but utterly unrewarding. Little depth. Repetitive gameplay and a rather boring game environment. With so many superior platform games around, Rik is lucky to get a look in.
PROJECT X	TEAM 17	1 Meg	MAY 92	--	90	90	90	88	90	Quite simply, the best shoot-'em-up to appear on the Amiga in ages. Wage war against mechanoid insects with an awesome arsenal of inventice weapons. Super smooth scrolling, highly polished high-octane action. Excellent.
PSYBORG	LORICIELS	512K	MAY 92	--	62	55	64	58	60	Set across eight solar systems and forty planets, this weird tale of space blasting did little to impress us. Race down the 3D corridors, spinning around to keep to the safe parts of the "floor". Okay grapgics, but very short lived.
RACE DRIVIN'	DOMARK	512K	APRIL 92	--	82	80	86	84	85	A surprisingly playable conversion of a most enjoyable coin-op. Although it doesn't really offer much that Hard Drivin' didn't, it's a thoroughly worthwhile purchase, 'cos at the very least, it's slightly faster.
REALMS	VIRGIN	512K	JAN 92	--	82	89	79	80	81	About a year too late unfortunately. Realms offers virtually nothing that hasn't been seen somewhere in all the God-sims that have gone before it. It doesn't really have much spark, either, but nevertheless is a playable and polished game.
RED BARON	DYNAMIX	512K	FEB 92	--	92	91	50	85	65	Accurately conjuring up the true feeling of World War One, Dynamix manage to make this dogfight simulator feel as if it is being played on equipment nearly eighty years old. Slow and unresponsive with loads of disks. Unrealistic programming for the Amiga.
RISE OF THE DRAGON	SIERRA	512K	OCT 90	--	91	92	91	92	92	Awful drug wars have overtaken the futuristic city of LA or somewhere. It's your job as a maverick PI to sort out the city's problems. Excellent graphics and a gripping Blade Runner/Marlowe plot. But far, far too easy.
ROBOCOD	MILLENIUM	512K	DEC 91	--	91	89	94	93	93	At the time of release, Cod's antics where about as close as anyone had come to making an Amiga game look like it was running on a console. Now it's been superceded by the likes of Harlequin, but nevertheless, it still stands out as a fine jumpy game.
ROBOCOP 3	OCEAN	512K	DEC 91	--	90	82	80	87	83	After a couple of extremely successful side-on platform games, it took some balls for Ocean to go for this polygon interpretation of the silvery cop. But it really paid off, and is probably one of the best movie conversions to date.
RUBICON	21ST CENTURY	512K	FEB 92	--	87	86	70	56	66	Looks like a dream, plays like a nightmare. Wide variety of shooty-killy levels which are fine when there are only a couple of sprites on screen but begin to grind to a halt when faced with any more. Pity.
SHADOW DANCER	US GOLD	512K	JUNE 91	--	79	82	78	79	80	Guide yourself (a top ninja) and your dog (a top ninja dog, in fact) through level after level etc. Funnily enough, the 3D bonus stage is a lot nicer than lots of the bulk of the game, which looks a bit, well, flat. But it does pass the time.
THE SECRET OF MONKEY ISLAND	LUCASFILM	512K	JULY 91	--	91	89	93	90	92	Simply superb adventure with funny characters to talk to, a real sense of suspense and peril, excellent puzzles and a super-friendly user interface. And it's full of fantastically bad pirate puns. What more do you want?
SHADOW SORCERER	US GOLD	512K	DEC 91	--	75	80	74	79	77	SSI's concession to the mainstream market sort of works and sort of doesn't. While the game is a lot more friendly to the novice than many of their others, you can tell that the firm's heart is really in producing hard core RPGs for hard core players.
SHADOWLANDS	DOMARK	512K	MARCH 92	--	93	88	93	90	93	Now this is what role playing games should be like. The first outing of the excellent Photoscape system is a true success as this above average role playing romp is elevated to truly praisworthy status with atmospheric visuals and some real style.
SILENT SERVICE II	MICROPROSE	512K	OCT 91	--	91	90	85	92	90	Run silent, run deep etc. Life as a sub commander may well hold a certain mystique, but after all, it's just a lot of hiding from the enemy underwater isn't it? Wrong, wrong, wrong. There's all that depth charge business for a start.
SPACE ACE II	READYSOFT	512K	JAN 92	--	92	92	55	56	55	Like Dragon's Lair and Space Ace before it, Space Ace 2 looks lovely but is overpriced, shortlived and not much fun. At times you might as well be watching an animation demo for all the control you have. Still, if you liked the others...
SPACE CRUSADE	GREMLIN	512K	APRIL 92	--	85	89	90	89	89	The sequel to the rather popular Hero Quest, this game offers the player an interesting mix of strategy and isometric-viewed blasting. Although the arcade action is slightly hampered by boring strategy rules, the spacey fight scenes make it worthwhile.
SPACE GUN	OCEAN	512K	APRIL 92	--	74	79	79	70	75	Hardly the most brain-testing game in the world. This Thunderbolt-style face-on blaster requires 0% intelligence but, for a short time, delivers a high percentage of thrills. Shoot shoot and shoot some more. Multi-scrolling and some okay 3D too.
SPACE QUEST IV	SIERRA	1Meg	MAY 92	--	52	17	25	44	49	A rather unfortunate battle in the continual war between Sierra's mammoth memory-intensive adventures and the Amiga's capacity. None too smart graphics and wonky sound do little to lift this lacklustre affair.
SPECIAL FORCES	MICROPROSE	512K	FEB 92	--	80	79	88	82	88	Equip an elite squad of four combat heroes to deal with combat flashpoints around the globe. Who knows whether the next mission will be a hostage rescue of a bridge-destruction? Entry-level strategy from the masters.

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STEEL EMPIRE	EMPIRE	512K	MARCH 92	--	69	70	75	81	75	Lots and lots of depth in a game ideal for strategy buffs. It's likely, however, that some will be disappointed that after all the hoo-hah of creating an army of excellent fighting robots, it's not much fun to actually make them fight.
SUPER SPACE INVADERS	DOMARK	512K	NOV 91	--	80	75	70	72	73	If you are a real Space Invaders nut, then Super Space Invaders may well be the game for you. Glossy graphics and some novel power-ups add some much needed flavour to the extremely old genre. But wouldn't you rather have an entirely new game?
SUPER SKI 2	MICROIDS	512K	MAY 92	--	77	60	75	65	67	A rather good simulation of ski-related antics, but carrying all the bad things about skiing with it. Not enough variety between events, a bit tiring and, on the whole, a bit of a let down. SHame.
SWAP	MICROIDS	512K	AUG 91	--	79	79	80	92	75	As its name suggests, the aim of the game is to swap things. In particular, little coloured tiles which fill the screens in different colours. By putting matching colours together, the screen is cleared. Let down by an easy level-skip option. Otherwise okay.
THUNDERHAWK	CORE DESIGN	512K	OCT 91	--	86	89	92	91	91	Some helicopter games insist on bogging the player down in long take-off procedures. No such nonsense in the excellent Thunder Hawk!! With atmospheric graphics and great speed. It's an excellent mission-based blaster.
THUNDERJAWS	DOMARK	512K	OCT 91	--	68	75	74	65	68	Pretty unsuccessful attempt at converting an already far from excellent coin op. Do battle with the hordes of evil Madame Q in a side-on beat/shoot 'em up. Fairly awful graphics, but not a million miles away from the original, so who is to blame?
TIP OFF	ANCO	512K	FEB 92	--	75	80	55	48	50	It's a shame that Tipoff is so rough around the edges, because everyone wants it to be a big success. Alas, basketball is a completely different game to football, and doesn't suit the Kick Off style of control at all. Shame.
TITUS THE FOX	TITUS	512K	APRIL 92	--	86	89	84	88	87	A far cry from the wretched little animals that make that awful yowling sound when they're doing unmentionable things by dustbins. Titus the Fox is a cute and excellently presented fellow in a Harlequin-cum-Blues Brothers side-on romp. Roll on the sequel.
TOKI	OCEAN	512K	JULY 91	--	87	8	86	89	88	After a bit of a dry patch on the quality front, Ocean's Toki put them right back on the map. Pixel-perfect arcade action with the crazy ape who can do everything! About the only criticism possible is that it's a bit tough in the early stages.
ULTIMA VI	MINDSCAPE	1Meg	JUNE 92	--	83	71	77	95	91	Absolutely enormous role playing adventure in the land of Lord British. Plenty of disk-swapping and rubbish Old Worlde "English" are but minor annoyances then weighed against the sheer size and excellent of the package.
VROOM	LANKHOR	512K	APRIL 92	--	88	90	89	88	89	After the rigorous detail of Formula One GP this rather super romp is something of a relief. Lots of speed and excellent computer drivers. Polygon graphics and plenty of courses. Overhead maps and all the usual business. But boy, is it quick!
VIDEO KID	GREMLIN	512K	MARCH 92	--	85	80	80	86	82	Like Mike TV in Willy Wonka and the Chocolate Factory . Video Kid just thinks about TV all the time. The result is a crazy side-on scrolling shoot-out through Western, Fantasy, Horror and Gangster scenes. Some iffy controls but competent entertainment.
WARZONE	CORE DESIGN	512K	JULY 91	--	82	89	87	80	86	Team up with a friend and wage war against filthy commies. Top down vertically scrolling action, this is basically a rather old style of game boosted up with Core's flair for smart graphics and intuitive control. Pretty good.
WILD WHEELS	OCEAN	512K	OCT 91	--	81	74	86	81	84	What do you get if you cross The Cars that ate Paris with a football match? Wild Wheels, that's what. Loosely based on the habit of people driving around on motorbikes and kicking footballs, this is sort of like that in cars. In 3D. Very weird.
WILLY BEAMISH	SIERRA	1Mb	MARCH 92	--	94	93	83	80	84	Oh dear. Lovely graphics, bloody laughable disk access. If you've got a hard drive then Willy's teen angst adventure involving his pet frog Horny, har har, may suit you. You may be interested to know that it comes on TWELVE disks. Swapping frolics ahoy!
WOLFCHILD	CORE DESIGN	512K	JAN 92	--	84	84	85	82	84	A lycanthrope space arcade adventure, eh? Can't have encountered many of those. Sort of like Strider meets Switchblade meets Altered Beast (Only good) Superb shape-changing graphics and interesting weapons. But ultimately, it's the same formula with a new hero.
WORLD CLASS RUGBY	AUDIOGENIC	512K	OCT 91	--	82	84	87	89	87	Rugby is a very strange sport to convert onto computer. It's all supposed to be bruises and short haircuts and communal showers. Here, however, we have to get involved in all the strategy of the game. Nice visuals and quick action. Plenty of options.
WRECKERS	AUDIOGENIC	512K	JULY 91	--	80	80	83	81	82	Assembled by some Very Famous programming types, and full of nice visuals and potential, this Space battler cum puzzler is let down a bit by over-ferocious aliens encountered at early stages of the game.
WWF WRESTLEMANIA	OCEAN	512K	JAN 92	--	80	66	70	70	68	It went to the top of the charts, so lots of you already know that Ocean's take on the WWF craze gave the impression of being rather good. But how many of you think that now? The game itself is okay, but there's no flamboyance to it. Rather the point of WWF, no?
ZONE WARRIOR	ELECTRONIC ARTS	512K	OCT 91	--	79	93	93	91	92	It may not look great, but this jumpy-shooter is really something special. The on-board carry-case map makes life a bit more interesting. Still, some very iffy graphics don't exactly help this game win friends.

NEXT MONTH

We're sorry. Believe us. We really are. But it's your own fault, isn't it? What day is it today? Exactly, not even into July yet and you've already reached the Next Month page. And we all know what that means. The issue is over. Finished. Should have paced yourself, shouldn't you? Just maybe read a couple of pages each day and it would have lasted a whole month. In fact, you could have read four and a half pages per day and you'd still only just be reaching the end by the 21st. But no, you were greedy and wolfed it all down at once.

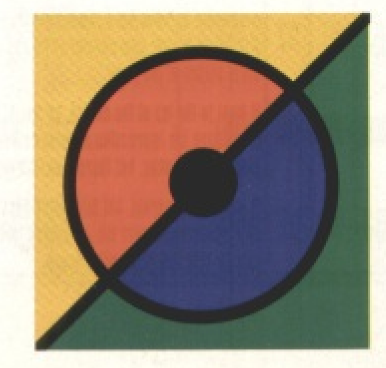
And what a price you'll have to pay. Any day now, there will be another Amiga magazine on the streets, promising to deliver an equally tasty blend of thrills and treats as that which you've just enjoyed in our company. And you'll be tempted. There's nothing wrong with that. Like some cheap hussy, the would-be theft of your affections will sidle up with its shiny cover and "crazy" features, offering you all sorts of entertainment for your money.

But think carefully before putting your gleaming pennies on the counter. What, exactly, does this stopover solution to your One shortage actually offer? There's a good bet that, at the very least, half of the reviews, previews and news stories in the half-way mag will have already appeared in these very pages. Check for yourself. You'll be surprised.

It would also be wise to ensure that you're fond of all the ingredients in this other offering. Research has shown that some of the features in their mixing bowl are well past their sell-by dates. Some elements might make you quite ill.

And those disks. Who knows what you'll end up with when you get them home?

Don't ruin your appetite with penny chews when there's a feast on the way.



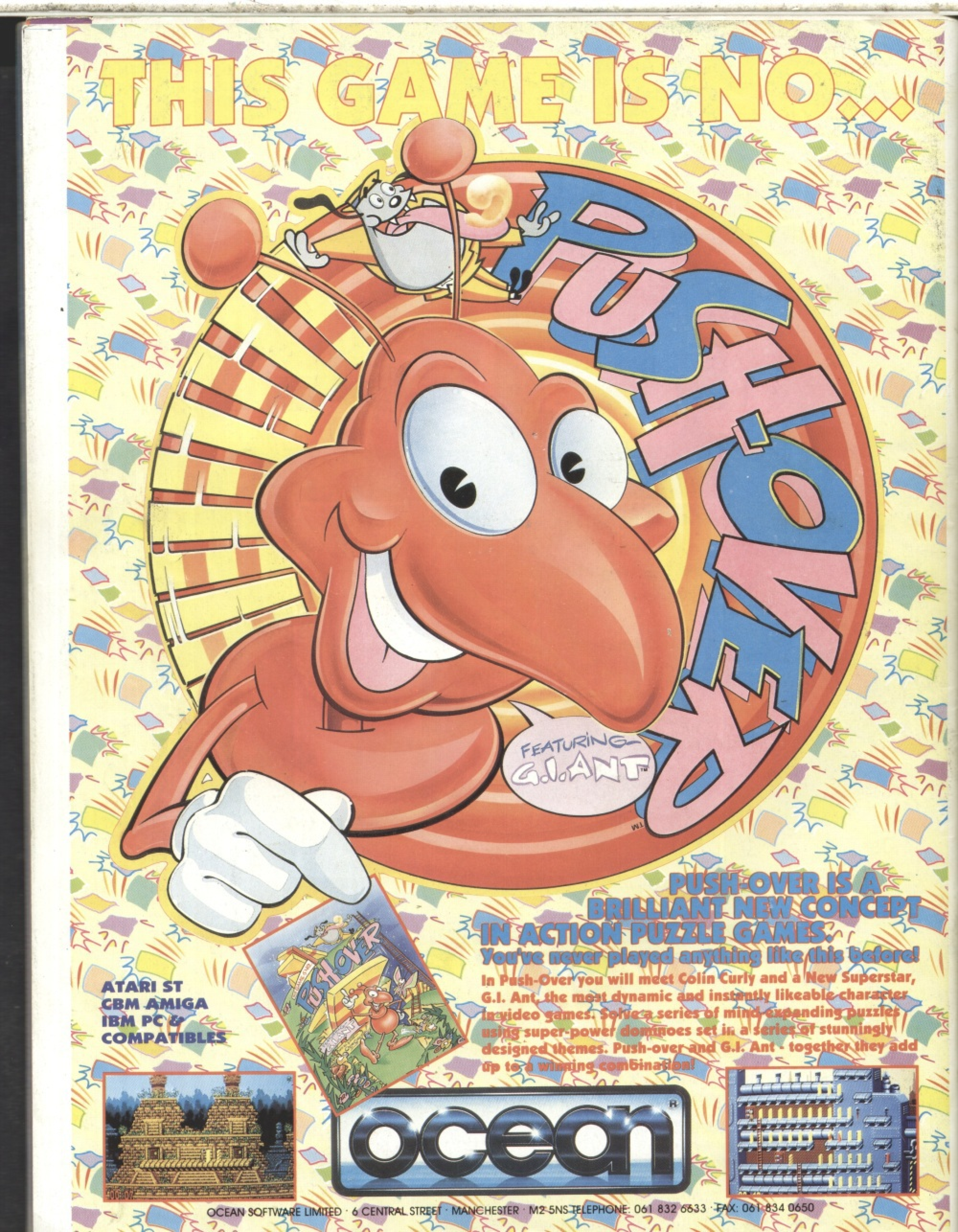
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